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CORRESPONDENCE INSTRUCTION CATALOGUE

Announcements of The Bureau of Correspondence Instruction

1965

University of North Carolina
EXTENSION DIVISION
CHAPEL HILL, N. C.

EXTENSION BULLETINS

Vol. XXXIV,	No. 1	*The Role of the United Nations in the Building of World Peace.* Peace Handbook. Compiled by E. R. Rankin. Price 50¢.
Vol. XXXV,	No. 2	*The Future of the United Nations in Helping to Build World Peace.* Peace Handbook. Compiled by E. R. Rankin. Price 50¢.
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Vol. XLIII,	No. 2	*Educational Tests Catalog.* Free.
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UNIVERSITY OF NORTH CAROLINA
EXTENSION DIVISION

CORRESPONDENCE INSTRUCTION CATALOGUE

ANNOUNCEMENTS OF THE BUREAU OF

CORRESPONDENCE INSTRUCTION

1965

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Correspondence Instruction

This catalogue explains in detail the correspondence work offered at Chapel Hill by the Extension Division of the University of North Carolina. The courses offered at North Carolina State of the University of North Carolina at Raleigh are listed on page 40. Full information regarding them may be secured by writing to that institution.

The courses listed herein may be pursued by anyone who is prepared to study them with profit. Those who expect to secure credit towards a degree must, of course, satisfy the entrance and other requirements. However, those who do not desire or expect such credit are permitted to register for any course for which they are qualified. Non-credit students are given the same careful instruction as those who study for credit.

Each correspondence course has been prepared by a member of the faculty so that it parallels the equivalent course given in residence and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course usually has eight assignments per semester hour.

General Information

Correspondence study is a method of learning through the directed study of textbooks and supplementary material, writing the answers to the questions, and developing lines of thought contained in each assignment. Each assignment includes: (a) full directions for study, including references to textbooks; (b) suggestions and lecture material; (c) questions to be answered in writing. When a student registers for a course, he is provided a set of assignments. He does the work outlined in the first assignment and sends his paper to the Bureau of Correspondence Instruction and then begins work on the second assignment. At the University each paper is examined by an instructor, who carefully corrects and grades it and places on it constructive criticism and helpful suggestions for study. During University vacation periods, students may expect some delay in the return of reports. While it is very desirable that the student send in work regularly, at least one assignment each week, he has the privilege of sending it in as he is able to complete it, *provided he does not submit more than four assignments in each course within a seven-day period.* Each assignment covers approximately two days of residence work. An assignment is expected to require approximately six hours for preparation.

Credit

Unless otherwise noted, all courses offered give credit toward bachelors' degrees at this institution. *No courses are offered for graduate credit.*

To work out a systematic plan for taking correspondence instruction toward the A.B. degree, study carefully the *Requirements for Bachelors' Degrees* found on pages 35-36.

For credit toward a degree at this branch of the University, not more

than the equivalent of one year of residence work, thirty semester hours, may be earned by extension classes and correspondence courses. The last year's work must be taken in residence. A maximum of two courses may be taken by correspondence from this University during the last year.

If degree credit is desired at this branch of the University an applicant for correspondence work must meet the University entrance requirements of at least fifteen acceptable units from an accredited high school. The high school record must be transferred to the University on a blank that will be furnished for the purpose. Credit for work taken at other colleges must be properly transferred to the University and accepted by the examining committee.

For Credit at Other Colleges and Universities

Credits earned will be transferred to another institution when this request is made by the student. Requests for transcripts should be directed to the Office of Records and Registration, Hanes Hall, Chapel Hill, N. C. 27515.

The University cannot determine the policy of other institutions in regard to accepting credit for correspondence work. There are very few standard colleges or universities at this time, however, that do not accept credit for work completed through correspondence instruction in other standard colleges or universities. There is usually interchange of credits between the various institutions which are members of the National University Extension Association. Persons should confer with the officials of the institution where credit is desired before enrolling.

For North Carolina Teachers

The State Department of Public Instruction in North Carolina accepts credit earned before September 1st for that teaching year. Teachers needing credit for North Carolina certification should arrange to complete courses by August 15 in order to have credit reported by September 1st. For full information about certification requirements, write the State Department of Public Instruction.

Teachers who need *professional courses* must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods.

For renewing a certificate based on a bachelor's degree six semester hours' work is required and may be taken by correspondence and/or extension class. Any courses which do not duplicate courses previously taken will be suitable provided they are in areas or subjects specifically related to the needs of the individual in connection with his/her work. (Credit may be in either education or subject matter courses.) Certificates based on more advanced degrees may not be renewed by correspondence.

Correspondence Courses Available Through the Special In-Service Teacher Education Program

Several courses have been approved by the Special In-Service Teacher Education Program. Interested teachers should write for a list of approved

courses. When an application blank is submitted, it should be accompanied by a letter from the employing superintendent recommending participation and certifying that the teacher is under contract. The fees must be paid by the teacher at the time of enrollment. Upon the completion of the course, the teacher will be eligible for refund of course fees (does not include cost of books). The refund will be made by the Extension Division after reimbursement is made by the Special In-Service Teacher Education Program at the end of the school year.

For Teachers in Other States

The Office of Records and Registration will transfer credit to State Departments of Education to be applied toward teachers' certificates when requested to do so.

Rules Governing Correspondence Courses

1. Not more than two courses may be taken at any one time.

2. Students may enroll in a course at any time during the year.

3. Courses must be completed within thirteen months from the original date of registration.

4. Students may not enroll while attending a high school, college or university, without securing the written approval of their dean or academic advisor.

5. Students who are not *bona fide* residents of Chapel Hill and are not currently attending the University must secure the written approval of University authorities to remain in the vicinity of Chapel Hill while enrolled in a correspondence course.

6. It is desirable that students send in at least one assignment a week. Only four assignments are accepted in a course in a seven-day period. These should be submitted one at a time. They will be returned to the student for study purposes as soon as they are corrected. All written assignments and reports must be returned to the Bureau before a final grade or credit will be given.

7. Students taking courses for credit must pass a final examination taken no later than one month after all assignments have been corrected. Examinations must be taken at a standard college or university which is accessible to the student. Active service personnel may arrange examinations under the supervision of a base Education Office. The examination must be completed two weeks prior to the date credit is desired.

8. Requests for transcripts should be addressed to the University Office of Records and Registration, Hanes Hall.

9. A subject for which credit has already been given cannot be taken for credit by correspondence unless approval has been obtained from the institution where credit is desired.

10. Thirty semester hours (equivalent to one year of residence work) may be taken by correspondence and extension classes toward a degree at the University in Chapel Hill.

11. If a student, with the exception of one or two courses, has fulfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean, and suitable courses are offered.

12. The use of lightweight paper for assignments is recommended in order to save postage. Paper suitable for typewriter or pen, if not available locally, may be purchased from the Bureau.

Standards

The Bureau emphasizes the importance of the individual guidance of students by instructors. This involves the evaluation of students' work and the giving of helpful suggestions according to individual needs.

All students will be expected to submit their assignments in good form, grammatical and otherwise, acceptable to the instructor and in line with the requirements of the University. If an instructor in any department finds that the English composition of a student is below the standard, the symbol *cc* (composition condition) may accompany the final grade, as for instance Bcc, Ccc, or Dcc. This will indicate that, although the instructor has accepted as satisfactory the student's knowledge of the subject matter of the course, the penmanship, punctuation, spelling, vocabulary, or organization of the written work is not up to the University standard. A student receiving such a grade may remove the condition by completing successfully the correspondence course English c0.

The Honor System

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of tradition developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work is not only denied credit for the course but is also dismissed from the University by his fellow students. Work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work. Infractions by University students may be referred to the honor council.

If a student who is working for credit at some institution other than the University of North Carolina is false to the pledge, no credit will be given for the course and no refund will be made.

To make certain that there is no semblance of dishonor it should be an unfailing practice *never* to refer to the textbook or any other materials or aids when writing answers to questions, unless specifically advised to do so.

No credit will be given for a course in case the student has been false to the pledge of honor. No refund will be made in such a case.

Fees

For residents of North Carolina:
($10.00 per semester hour)

2 semester hour course	$20.00
3 semester hour course	$30.00
4 semester hour course	$40.00

For non-residents of North Carolina:
($15.00 per semester hour)

2 semester hour course	$30.00
3 semester hour course	$45.00
4 semester hour course	$60.00

Renewal fee	$ 3.00

(Only one extension of time is given and all renewed courses must be completed within six months of the original expiration date.)

Under certain circumstances, the Vocational Rehabilitation Division of the State Department of Public Instruction will pay the fees for those who have a physical disability. Full information will be furnished those who write the Director, Raleigh, North Carolina.

See information below concerning servicemen who are eligible to study through the U. S. Armed Forces Institute.

See also page 6 for information about the In-Service Teacher Education Program.

Refunds

The request for a refund must be made in writing.

Partial refunds will be granted provided the request is made within two months of the original enrollment date. A charge of $8.00 for the expense in connection with the enrollment will be made, plus $2.00 for each corrected assignment.

Books and Supplementary Material

A bookstore is maintained in the Bureau of Correspondence Instruction to furnish required texts.

Books for *supplementary* reading should be requested from your local public or county library. If the local library cannot supply these books, they may be obtained by having the local librarian request them through the North Carolina State Library, Raleigh, N. C. The librarian should use the standard American Library Association interlibrary form and should indicate that the request is being made for a student currently enrolled in a correspondence course. Students who live in towns or counties without library service may obtain books by writing directly to the State Library.

The United States Armed Forces Institute

The University of North Carolina is one of a number of colleges and universities selected by the United States Government to offer correspondence courses to those in service, the Government paying part of the expense. Military personnel of the United States Army, Air Force, Navy, Coast Guard and Marine Corps, whose applications have been approved are eligible to enroll through the United States Armed Forces Institute. The following subjects are included in the University's approved courses: Art, Business Administration, Education, English, Geography, German, History, Latin, Mathematics, Music, Philosophy, Physical Education, Political Science, Psychology, Religion, Russian, Sociology, and Spanish. A leaflet giving full information is available and will be sent upon request. The Government will pay the tuition, while the person in service pays for the books and a registration fee of $6.00.

Those desiring to enroll under this plan should send to the Director of the Armed Forces Institute, Madison, Wisconsin 53703, (1) one of the application blanks in the back of the catalogue with (2) a United States Armed Forces Institute application form secured from an Education Office and (3) a money order, cashier's check or certified check made out to the Bureau of Correspondence Instruction for the student's share of the cost. If the Armed Forces Institute application forms cannot be secured from a post, camp or station commander, they may be obtained from the Institute Headquarters, Madison, Wisconsin 53703.

Adult Education

Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue studying without regard to credit. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. Courses in Philosophy, Psychology, Education, Religion and Sociology are especially recommended for homemakers, social workers, parents and teachers. Literary and civic club members will find courses in History, English, Political Science, foreign language, Art and Music valuable. For those in business there are courses in Business English, Mathematics, etc.

How to Select and Register for Correspondence Courses

Read carefully all the preceding pages. Look through the list of courses and select one or two which you need or in which you are most interested. (Additional information regarding courses suitable for those who wish credit at the University of North Carolina will be found in the back of the catalogue.) Confer with officials of the institution where credit is desired regarding the selection of your work, if necessary. Fill out the application blank in the center of this bulletin. Detach and mail it with a check or money order to the Bureau of Correspondence Instruction, Chapel

Hill, N. C. 27515. The check or money order should be made payable to the Bureau of Correspondence Instruction.

Before writing to the Bureau be sure to fill out *every line* of the application blank. If you are a school teacher, be certain to give exact information concerning your teacher's certificate: i.e., *kind* (whether elementary, primary, grammar grade, or high school); *class* (whether A, B, or C); and *number*.

Textbooks will not be sent unless requested on the application blank. Those wishing to purchase texts should send an amount sufficient to cover their cost or request that they be sent C.O.D.

If you do not find the courses you need listed in this catalogue, write for a *Guide to Correspondence Study* which lists courses offered by accredited colleges and universities which are members of the National University Extension Association. The *Guide* may be obtained for twenty-five cents from:

National University Extension Association
c/o University of Minnesota
Minneapolis, Minnesota 55455

Non-Credit Dental Programs

SCHOOL OF DENTISTRY

cn1. THE DENTAL ASSISTANT.
Professor Brauer and Faculty.

Non-credit.
27 assignments.
Fee, $60.00.

This course is designed for the person who already is a Dental Assistant, or who desires to become a Dental Assistant. It is patterned from the recommended curriculum of the American Dental Assistants' Association and has been accepted by that Association as meeting one of the requirements for taking the examination of the American Dental Assistants' Association.

A NEW PROGRAM IN DENTAL ASSISTING

The following seven (7) courses include five correspondence courses and two resident courses and compose an extension study program for the education and training of Dental Assistants. Completion of all seven courses in sequence will fulfill the educational requirement for the Certifying Board of the Dental Assistants Association. Those not desiring to use these courses for Certification purposes may enroll in any one or several of the correspondence courses, but not in the resident courses.

cn11. ORIENTATION IN THE DENTAL PROFESSION AND OFFICE.
History and objectives of dentistry and associated groups, legal and ethical principles, dental terminology, applied psychology related to professional contact, telephone techniques, personal health and grooming.

cn12. SECRETARIAL PROCEDURES.
English grammar, typewriting development, business forms and business letter forms, business mathematics, filing, and business conduct. Available to office personnel in health areas other than dentistry.

cn13. PRECLINICAL SCIENCES.
Dental anatomy and physiology and dental application of pathology, bacteriology, pharmacology, nutrition, first aid, and sterilization.

cn14. DENTAL MATERIALS AND TECHNICAL PROCEDURES.
General composition, working characteristics, purchase routine, storage and technical use in dentistry of various dental materials.

cn15. CLINICAL SCIENCES.
Dental supplies, instruments, equipment, operating procedures, radiographic techniques, oral hygiene, preventive dentistry, pedodontics, operative dentistry, endodontics, orthodontics, oral surgery and anesthesia, crown and bridge prosthodontics, prosthodontics, and periodontology.

Two resident courses complete the program.

Complete information is available in a separate bulletin.

DENTAL LABORATORY TECHNOLOGY PROGRAM

A correspondence program for training dental laboratory technicians has been inaugurated by the School of Dentistry. This program consists of ten courses. Completion of all courses will qualify an individual to be a candidate for certification by the National Board for Certification, an agency of the National Association of Dental Laboratories, Inc. A list of the courses follows:

c32a Business English
cn22 Mathematics for Dental Auxiliaries
cn23 Chemistry for Dental Auxiliaries
cn24 Physics for Dental Auxiliaries
cn26 Dental Anatomy and Physiology
cn27 Dental Materials and Metallurgy
cn28 Operative Dentistry Laboratory Techniques
cn30 Prosthodontic Laboratory Techniques
cn32 Crown and Bridge and Ceramic Laboratory Techniques
cn34 Orientation, Ethics, Professional Relatives and Business Management.

Completion of the entire program leads to a Certificate in Dental Technology.

More complete information is available upon request.

Courses of Instruction

NOTE: The numbers are the same as in the University catalogue.

The price of textbooks is subject to change.

DEPARTMENT OF ART

c33. HISTORY AND INTERPRETATION OF PAINTING. Credit, 3 semester hrs.
Mr. White. *25 assignments.*
Sophomore, Junior, Senior elective.

An introduction to the history and interpretation of art, tracing the development of painting in Western Civilization through the Renaissance.

Texts:

Gombrich, *The Story of Art* (1958), $5.50
Sommer, *The Fundamentals of Art History,* 60¢
95 University Prints, set $2.50
38 Taurgo Prints, set $2.00
The following book for supplementary reading may also be secured from the Bureau: Robb and Garrison, *Art in the Western World,* rent, $1.50 for 3 months

SCHOOL OF BUSINESS ADMINISTRATION

c71. ACCOUNTING PRINCIPLES I. Credit, 3 semester hrs.
Professor Langenderfer, or Mr. Windham. *25 assignments.*

Fundamental Accounting Principles applied to the recording of business activities and to the reporting of the financial results for single proprietorships, partnerships, and corporations.

Texts:

Finney and Miller, *Principles of Accounting—Introductory,* 6th Ed., $8.95
Accounting Forms for Solutions, Group B Problems in Finney and Miller, *Principles of Accounting—Introductory,* 6th Ed., $4.95
Wentworth, Montgomery, Gowen, and Harrell, *The Accounting Process—A Program for Self-Instruction* (1963), $3.50 (paperback)

DEPARTMENT OF DRAMATIC ART

c30. INTRODUCTION TO THE THEATRE. Credit, 3 semester hrs.
Mr. Whitty. *24 assignments.*
Sophomore, Junior, Senior elective.

Dramatic Art c30 is designed to give the student a general knowledge and understanding of the nature of the living theatre of the Western world from ancient Greece to the present. A thorough study of six representative plays.

Texts:

Goodman, *Drama On Stage* (1961), $4.95
Whiting, *An Introduction to the Theatre,* Rev. Ed. (1961), rent, 3 months for $1.25

c155. PLAYWRITING. Credit, 3 semester hrs.
Professor Patterson. *25 assignments.*

A practical course in the writing of the stage play. A study of the principles of dramatic construction based on consideration of the sources of dramatic literature. Requirements include the writing of a short play based on a scenario or story from a selected group, and the writing of an original one-act play (or a portion

of a full-length play corresponding in length, accompanied by a scenario of the entire work). Both plays will be written under the guidance of the instructor, with criticisms and suggestions from inception to final form.

Texts:

Cooper, *Preface to Drama* (1955), $5.50
Epps, *The Poetics of Aristotle* (1942), 75¢

SCHOOL OF EDUCATION

(The area of the subject is indicated in accordance with the State Department of Public Instruction of N. C.)

c41. (The School)
THE INTRODUCTION TO THE STUDY OF EDUCATION. — Credit, 3 semester hrs. *25 assignments.*
Professor Hennis.

A survey of education in the United States. Areas of study include organization and administration of education, history of education, problems and issues in education, and professional opportunities.

Texts:

DeYoung, *American Education*, 5th Ed. (1960), $6.95
Hughes, *Education in America* (1960), $6.50
Latest Biennial Report of the Superintendent of Public Instruction of North Carolina, may be borrowed free of charge
Progress Report of Curriculum Study, Recommendations to Date, may be borrowed free of charge

c71. (The Pupil)
EDUCATIONAL PSYCHOLOGY. — Credit, 3 semester hrs. *25 assignments.*
Professor Harshman.

Designed to provide teachers and prospective teachers with those psychological skills and insights which are necessary to successfully guide the growing, learning, and adjustments of children. Considers such topics as: the nature of the learner; the nature of learning and factors which influence school learning; nature of individual differences; mental hygiene; and evaluation.

Texts:

Jordan, *Educational Psychology*, 4th Ed. (1956), $6.25
Morse and Wingo, *Psychology and Teaching* (1955), rent, $1.25 for 3 months
Morse and Wingo, *Studying Psychology and Teaching*—workbook (1957), $2.75
Sheviakov and Redl, *Discipline for Today's Children and Youth* (1956), rent, 25¢ for 1 month

c93. SURVEY AND EVALUATION OF BOOKS AND RELATED MATERIALS FOR CHILDREN. — Credit, 3 semester hrs. *25 assignments.*
Mrs. Mouzon.

This course is designed to acquaint students with the field of children's literature so that they may make use of its wide variety of materials in their work with children. The development of ability to know, select and present literature to children in the first through the eighth grades.

Texts:

Basic Book Collection for Elementary Grades, 7th Ed. (1960), $2.00
Johnson, Sickels, Sayers, *Anthology of Children's Literature*, 3rd Ed. (1959), $8.75
Eaton, *Reading With Children* (1940), rent, 75¢ for 2 months
The following may be secured from the Bureau if not available locally:
Horn Book magazine (old editions, rent, 10¢ for 1 month
Arbuthnot, *Children and Books*, rent, $1.00 for 2 months
Children's Catalog, rent, 75¢ for 1 month
Becker, *First Adventures in Reading* (1936), rent, 50¢ for 2 months
Moore, *Literature Old and New for Children* (1934), rent, 50¢ for 2 months

c99. (The School)
THE SECONDARY SCHOOL — Credit, 3 semester hrs.
Professor Tarbet. — *25 assignments.*

This course emphasizes the purposes and practices of the modern secondary school in providing for the education of the adolescent boy or girl. This includes a study of the purposes and objectives, the curriculum, including co-curricular activities, the guidance services, and stresses issues and trends in secondary education.

Texts:

Douglass, *Secondary Education in the United States* (1964), $6.75
Bent and Kronenberg, *Principles of Secondary Education*, 4th Ed. (1961), rent, $1.50 for 3 months
Gall and Hicks, *Modern Secondary Education* (1964), rent, $1.25 for 3 months

c143. (The School)
SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. — Credit, 3 semester hrs.
Mr. Denton. — *24 assignments.*

The purpose of this course is to present the evolution of the educational practices and institutions of the United States.

NOTE: This course is accepted as the equivalent of History 170.

Texts:

Edwards and Richey, *The School and the American Social Order*, 2nd Ed. (1963), $7.95
Gross and Chandler, *The History of American Education Through Readings* (1964), $5.50
Meyer, *An Educational History of the American People* (1957), $7.50

c155. (Teaching and Practicum)
THE TEACHING OF SCIENCE IN THE ELEMENTARY GRADES. — Credit, 3 semester hrs.
Mr. Hampton. — *25 assignments.*

The informational content of science is studied in relation to science instruction in the elementary school. Purposes, methods, and materials for such instruction are surveyed. Stress is laid on making the best use of common things at hand, in demonstrating and experimenting.

Texts:

Blough, Schwartz, and Huggett, *Elementary-School Science and How to Teach It* (1958), $7.50
Publication #293, *Science for the Elementary School* (1953), rent, 25¢ for 3 months
Freeman, *et al.*, *Helping Children Understand Science* (1954), rent, 75¢ for 1 month

c156. (Teaching and Practicum)
THE TEACHING OF ARITHMETIC IN THE ELEMENTARY SCHOOL. — Credit, 3 semester hrs.
Mrs. Garner. — *25 assignments.*

This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school.

Texts:

Stokes, *Teaching the Meanings of Arithmetic* (1951), $5.50
Spitzer, *The Teaching of Arithmetic*, 2nd Ed. (1954), $4.75
Brueckner and Grossnickle, *Making Arithmetic Meaningful* (1953), rent, $1.00 for 3 months
N.S.S.E., 50th Yearbook, Part II, *The Teaching of Arithmetic* (1951), rent, 75¢ for 3 months
Pub. #275, *Mathematics in the Public Schools* (1950), rent, 10¢ for 1 month
Buswell and John, *Diagnostic Test for Fundamental Processes in Arithmetic*, rent, 10¢ for 1 month

c160. (The School)
CURRICULUM CONSTRUCTION. Credit, 3 semester hrs.
Mr. Hampton. *25 assignments.*

The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools.

Texts:

Gwynn, *Curriculum Principles and Social Trends*, 3rd Ed. (1960), $7.75
Lee and Lee, *The Child and His Curriculum* (1950), rent, $1.25 for 3 months
Stratemeyer and Forkner, *Developing a Curriculum for Modern Living* (1947), rent, $1.00 for 2 months
Upon request: supplementary texts
Dutton and Hockett, *The Modern Elementary School: Curriculum Methods* (1959), rent, $1.25 for 3 months
Alberty, *Reorganizing the High School Curriculum*, Rev. Ed. (1953), rent, $1.25 for 3 months

c165. (Teaching and Practicum)
IMPROVEMENT IN READING (ELEMENTARY). Credit, 3 semester hrs.
24 assignments.

An introduction to reading instruction in the elementary grades. The student will examine the reading skills and some of the methods for teaching them at each level, the problems in reading instruction and some of the current ideas for dealing with them, and the newer issues and trends in the field.

Texts:

DeBoar and Dallmann, *The Teaching of Reading* (1964), $5.75
McKim and McCaskey, *Guiding Growth in Reading in the Modern Elementary School* (1963), $6.50
Smith, *Reading Instruction for Today's Children* (1963), rent, $1.50 for 3 months

c171. (The Pupil)
GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD. Credit, 3 semester hrs.
Professor Scott. *24 assignments.*

The study of human growth and development from conception to maturity, with emphasis on the school-age pupil. Particular attention is given to the physical, physiological, social, emotional, intellectual and moral aspects of growth and development. An attempt is made to relate these to behavior and motivation, particularly as they relate to formal education.

Texts:

Merry and Merry, *The First Two Decades of Life*, 2nd Ed. (1958), $6.75 (or rent, $1.50 for 3 months)
Students in secondary education should purchase:
Crow and Crow, *Adolescent Development and Adjustment* (1956), $6.95 (for other students, rent, $1.50 for 3 months)
Students in elementary education should purchase:
Hurlock, *Child Development*, 3rd Ed. (1956), $7.25 (for other students, rent, $1.50 for 3 months)

DEPARTMENT OF ENGLISH

c0. ENGLISH COMPOSITION. Non-credit.
Mrs. Flora. Fee, $35.00.
25 assignments.

English c0 is especially concerned with mastery of the sentence as a grammatical unit, with clarity of thought and mechanical correctness as specific objectives. Students may remove composition conditions by passing this course.

Texts:

Kane and Peters, *Writing Prose: Techniques and Purposes* (1964), $3.95
Hodges, *Harbrace College Handbook*, 5th Ed. (1962), $3.95
Upon request: *The American College Dictionary* (1961), $6.75

c1. ENGLISH COMPOSITION AND RHETORIC. Credit, 3 semester hrs.
Mrs. Flora. *25 assignments.*

This course has for its object the mastery of the sentence and the relation of sentence structure to paragraph structure.

Texts:

Same texts as for English c0

c2. ENGLISH COMPOSITION AND RHETORIC. Credit, 3 semester hrs.
Mrs. Flora. *25 assignments.*

The purpose of English c2 is to develop fluency and effectiveness in writing. The four basic kinds of discourse and elementary matters of style will be studied. The emphasis of the course is upon the writing of themes although readings from the text will be analyzed.

Texts:

Altick, *Preface to Critical Reading*, 4th Ed. (1962), $4.00
Hodges, *Harbrace College Handbook*, 5th Ed., (1962), $3.95
Lettis, McDonnell, and Morris, eds., *Stephen Crane's The Red Badge of Courage, Text and Criticism* (1960), $1.95
Upon request only: *The American College Dictionary* (1961 or later), $6.75
After Assignment 17 you should request *one* of the following (be sure to send your 1st, 2nd, and 3rd choice):
Carson, *Silent Spring* (1962), rent, $1.00 for 1 month
Huff, *How to Lie With Statistics* (1954), rent, 65¢ for 1 month
Ward, *The Rich Nations and the Poor Nations* (1962), rent, 25¢ for 1 month.

c21. ENGLISH LITERATURE. Credit, 3 semester hrs.
Professor Barnes. *25 assignments.*
Sophomore elective.

This course is an introduction to English literature through the study of representative works of Chaucer, Shakespeare, and Milton.

Texts:

Dunn, *A Chaucer Reader* (1952), $2.50
Craig, *An Introduction to Shakespeare* (1952), $3.25
Hanford, *The Poems of John Milton*, 2nd Ed. 1953), $4.75
Thrall, Hibbard, and Holman, *A Handbook to Literature* (1960), $3.75

c22. ENGLISH LITERATURE. Credit, 3 semester hrs.
Mr. Wade. *25 assignments.*
Sophomore elective.

A survey of English literary masterpieces of the 18th and 19th centuries from Swift through Arnold.

Texts:

Baugh and McClelland, *English Literature: A Period Anthology* (1954), $7.50
Shelley, *Frankenstein*, 95¢
Dickens, *Great Expectations*, 95¢
Defoe, *Robinson Crusoe*, $1.45
Smollett, *Humphry Clinker*, $1.95 (paperback, $1.25)

c32. BUSINESS ENGLISH. Credit, 3 semester hrs.
Mr. Fitzgerald. *25 assignments.*

A course in the vocabulary, forms and literature of the business profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and criticized and actual business problems solved through written work.

Texts:

Menning and Wilkinson, *Communicating Through Letters and Reports* (1963), $7.95
Reid and Wendlinger, *Effective Letters* (1964), $3.95

c32a. **BUSINESS ENGLISH.** Credit, 2 semester hrs.
Mr. Fitzgerald. *17 assignments.*

This course is similar to English c32. Students should not take both courses.

Texts:

Same text as for English c32

c34. **CREATIVE WRITING: AN ANALYSIS OF FICTION.** Credit, 3 semester hrs.
Critical analysis fee, $5.00
Mr. Barks. *25 assignments.*

A composition course designed primarily to offer students an opportunity for short story analysis and the writing of four stories. The work of various well-known authors will be studied. There is also study in the field of general literary principles.

Texts:

West and Stallman, *The Art of Modern Fiction* (1949), $4.25 (used)
Epps, translator, *The Poetics of Aristotle* (1942), 75¢

NOTE: Applicants for English c34 and English c35 *who are not working for degree credit* should send to the Bureau, for the instructor's consideration, a sample manuscript of their work and a fee of $1.00. They will be advised to enroll for English c34 or English c35 on the basis of the manuscript.

c35. **CREATIVE WRITING: THE SHORT STORY (Advanced).** Credit, 3 semester hrs.
25 assignments.
Prerequisite, English c34, or the equivalent.
Mr. Eaton.

The major aim of this course is to discover and develop the creative writing abilities of students in the planning and preparing of short stories. There are no set assignments but students accomplish the equivalent of three semester hours' work by writing five or six stories.

No text

c36. **ENGLISH GRAMMAR.** Credit, 3 semester hrs.
Mr. Dickerson. *25 assignments.*

A study of modern English grammar with special attention to such current problems as the confusion of grammatical terminology, attacks on traditional rules, conflict between prescriptive and descriptive grammar. The course is designed especially for prospective English teachers, but others may take it.

Texts:

Sledd, *A Short Introduction to English Grammar* (1959), $5.00
Upon request: Baugh, *A History of the English Language*, rent, $1.25 for 3 months

c43. **THE ENGLISH NOVEL.** Credit, 3 semester hrs.
Professor Barnes. *25 assignments.*

This is a course in the development of the English novel, particularly in the eighteenth and nineteenth centuries. Special attention is given to the works of Jane Austen, Scott, Dickens, Thackeray, and George Eliot.

Texts:

Wagenknecht, *Cavalcade of the English Novel* (1954), $6.50
Fielding, *Tom Jones*, 2 vols. $1.95 each (paperback, $1.25)
Smollett, *Humphry Clinker*, $1.95 (paperback, $1.25)
Austen, *Pride and Prejudice*, $2.95 (paperback, 45¢)
Scott, *The Heart of Midlothian*, $1.95 (paperback, $1.50)
Thackeray, *Vanity Fair*, $1.95 (paperback, 90¢)
Eliot, *Adam Bede*, $1.95 (paperback, 60¢)
Dickens, *Little Dorrit*, $1.95

c58. SHAKESPEARE. Credit, 3 semester hrs.
Mr. Gardner. *25 assignments.*

A study of Shakespeare's plays. About twenty representative comedies, tragedies and histories will be studied. Recorded plays are available on a rental basis.

Texts:

Neilson and Hill, *The Complete Plays and Poems of William Shakespeare*, New Cambridge Ed. (1942), $9.50
Neilson and Thorndike, *The Facts About Shakespeare*, Rev. Ed. (1941), $1.95 (or rent, $1.00 for 3 months)
Upon request only: Picture cards, set, rent, 10¢ a month
Records, 33 1/3 r.p.m., *Hamlet*, with John Gielgud, rent, $4.00 for 1 month

c72. ENGLISH LITERATURE, 1780-1830. Credit, 3 semester hrs.
Mr. Wade. *25 assignments.*

A course in the literature of the English Romantic Period, the purpose of which is to acquaint the student with the best thought and feeling of the time. Special attention is given to the greater poets: Coleridge, Wordsworth, Scott, Byron, Shelley, and Keats.

Texts:

Woods, *English Poetry and Prose of the Romantic Movement*, Rev. Ed. (1950), $10.50
Bernbaum, *Guide Through the Romantic Movement*, Vol. I, 2nd Ed. (1949), rent, $1.00 for 3 months

c81. AMERICAN LITERATURE. Credit, 3 semester hrs.
Professor Adams. *25 assignments.*

This course concerns a study of the Colonial and Revolutionary periods and of the early 19th century through Poe, Hawthorne and Melville.

Texts:

Foerster, *American Poetry and Prose*, Part I, 3rd Ed. (1947), $6.00
Hawthorne, *The Sacarlet Letter*, 65¢
Irving, *The Sketch Book*, 60¢

DEPARTMENT OF GEOGRAPHY

c38. INTRODUCTION TO GEOGRAPHY. Credit, 3 semester hrs.
Professor Basile, or Assistant. *25 assignments.*

This course surveys the field of geography in a broad manner, emphasizing the elements of physical environment particularly as they relate to man, his distribution, and his economic development over the face of the earth. For those who will not take any more formal geography, the course gives the student a well-rounded knowledge of the fundamentals of the discipline, and it also serves as a firm base for those who plan to continue their geographic studies.

NOTE: UNC students, upon completion of this course, may not take only laboratory work to convert this course to the residence course for purposes of: (1) receiving 4 credits instead of 3, or (2) meeting part of the University graduation requirement regarding laboratory science. Students completing satisfactorily either the correspondence course or the residence course may not take the other course for credit.

Texts:

Kendall, Glendinning, and MacFadden, *Introduction to Geography*, 2nd Ed. (1958), $8.25, used copies $4.00
Goode, *World Atlas*, 11th Ed. (1960), rent, $1.50 for 3 months

REGISTRATION BLANK FOR CORRESPONDENCE COURSES

Bureau of Correspondence Instruction
University of North Carolina
Chapel Hill, N. C. 27515

DO NOT WRITE IN THIS SPACE

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Credit .....
Date .....
No. Assign. .....
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Registration No. .....
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3. Permanent Address .....
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5. Previous Education from other institutions:
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   Place Dates Diploma
   College .....
   Institution Dates Degree
   Graduate School .....
   Institution Dates Degree
6. If you have ever registered in any division of the University here, underline which division and give dates.
   Residence Term ..... Correspondence .....
   Extension Class ..... Summer School .....
7. Kind of credit desired (mark X):
   a. Undergraduate degree credit..... At what Institution?.....
   ..... Toward what degree?.....
   Have you secured the approval of the authorities to take this course?
   .....
   b. Teacher Certification Credit .....
   c. No Credit .....
8. If teaching, give KIND of certificate held..... Class..... No.....
9. Course desired .....
   Subject Number Title
10. Do you wish to secure the books from us? .....
11. I am enclosing: $..... Course fee (see page 8).
    ..... Books. (If mailing address is in N. C., include 3% tax for texts.)
    (Can be sent C.O.D. on request.)
    $..... TOTAL

Correspondence courses are not offered for graduate credit.

Students enrolled in regular classes may not take correspondence courses without special permission.

Assignments should be submitted one at a time in regular order. Not more than four assignments will be accepted in any seven-day period.

All assignments must be completed before the examination can be sent to the supervisor.

The final examination should be taken no later than one month after all assignments have been graded; it must be taken at least two weeks prior to the date credit is needed.

For credit to be allowed, the final examination must be passed.

Examinations are to be supervised at a standard college or university.

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For credit to be allowed, the final examination must be passed.

Examinations are to be supervised at a standard college or university.

No refunds of fees are available after two months from the date of enrollment.

c157. GEOGRAPHY OF NORTH AMERICA. Credit, 3 semester hrs.
Professor Basile, or Assistant. *25 assignments.*

This course comprises a regional study of North America with emphasis on the portion occupied by English-speaking peoples. A brief introduction to the continent as a whole, with emphasis on climate, terrain, and natural resources as fundamental bases of the present geographic pattern, is followed by a study of each of the several regions in light of its own geographic conditions and its place in the whole geographic pattern. A detailed study of Southeastern United States climaxes the course.

Texts:

White and Foscue, *Regional Geography of Anglo-America*, 3rd Ed. (1964), $8.95
Physiographic Diagram of the United States, 40¢
Raisz, Landforms of the United States (map), 45¢
Set of maps, 40¢
Upon request only: *Hammond's Comparative World Atlas*, Desk Ed. (1956), 60¢

DEPARTMENT OF GEOLOGY

c11. PHYSICAL GEOLOGY. Credit, 4 semester hrs.
Professor Ragland, or Assistant. *30 assignments.*
Sophomore, junior, and senior elective. Lab. Fee, $1.00.

Nature and origin of minerals and rocks, volcanoes, earthquakes, interior of the earth, mountains, soil, subsurface water, coastal features, landscape, and the geologic work of glaciers, streams, and wind. Laboratory materials used will be furnished by the Bureau of Correspondence Instruction.

Texts:

Croneis and Krumbein, *Down to Earth*, Text Ed. (1936), $2.95 (paperback)
Monnett and Brown, *The Principles of Physical Geology* (1950), $7.00
10 sheets of graph paper, 10¢

c42. HISTORICAL GEOLOGY. Credit, 4 semester hrs.
Professor Ragland, or Assistant. *30 assignments.*
Sophomore, junior, and senior elective. Lab Fee, $1.00.
Prerequisite, Geology c11.

A broad study of the geological history of the earth and its inhabitants, as revealed chiefly in earth records. A scientific and cultural course. Laboratory materials used will be furnished by the Bureau of Correspondence Instruction.

Texts:

Moore, *Introduction to Historical Geology* (1949), $7.25
Croneis and Krumbein, *Down to Earth*, Text Ed. (1936), rent, $1.25 for 3 months
Physiographic Diagram of the United States, 40¢
Geological Map of the United States, 50¢

NOTE: *The German Department will accept no more than six semester hours' credit of German by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c1. ELEMENTARY GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*

A basic course which seeks to develop reading skill by teaching both the principles of grammar and oral reading fluency (pronunciation and intonation).

The use of the tapes or recordings of the reading material is required.

Texts:

Schinnerer, *Beginning German*, Rev. Ed. (1956), $4.50
Meyer, *Auf dem Dorfe* (1964), $1.10
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. ELEMENTARY GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*
Prerequisite, German 1 or the equivalent.

This is a secondary course in which reading skill is further developed and the principles of grammar briefly reviewed. From the first readings in simplified German the student is gradually led to the superb style of the Austrian writer, Arthur Schnitzler. The use of records or tapes is required.

Texts:

Schinnerer, *Continuing German* (1936), $4.25
Meyer, *In der Stadt* (1964), $1.10
Schnitzler, *Der Blinde Geronimo und Sein Bruder* (1929), $1.20
Goedsche and Glaettli, *Sutter*, Book I (1955), 90¢ (optional)
Goedsche and Glaettli, *Steuben*, Book II (1955), 90¢ (optional)
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c3-c4. INTERMEDIATE GERMAN. Credit, 3 semester hrs. each.
Professor Reichert. *25 assignments.*
Prerequisite, German 1-2 or the equivalent.

These courses are designed to develop speed and accuracy in reading German, and to acquaint the student with some of Germany's outstanding prose writers. German c3 entails in addition to the reading a thorough grammar review. German c4 includes works by Eichendorff, Hesse, and Mann, and introduces an easier work by Kästner for sight reading.

Texts:

German c3
Roseler, *German in Review*, 2nd Ed. (1953), $3.00
Hesse, *Knulp*, $2.25
German c4
Eichendorff, ed. Osthaus, *Aus dem Leben eines Taugenichts* (1892), $2.65
Mann, ed. Kelly, *Tonio Kroger* (1925), $1.65
Hesse, ed. Peebles, *Drei Erzuhlungen* (1950), $2.00 (or rent, $1.00 for 3 months)
Kastner, *Emil und die Detektive*, Rev. Ed. (1945), $2.40

c21-c22. GERMAN LITERATURE. Credit, 3 semester hrs. each.
Professor Reichert. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.

These courses have as their purpose to develop in the student a capacity to read classical German and to familiarize him with German literature in its broad outlines as well as more directly with some of its masterpieces. German c21 surveys German literature from its beginnings to Lessing and Schiller, with readings from Schiller's ballads and plays. German c22 is a study of Classicism and Romanticism, with readings from Goethe, Grillparzer, and Kleist.

Texts:

German c21
Stroebe and Whitney, *Geschichte der Deutchen Literatur* (1913), $2.40
Lohan, *The Golden Age of German Literature,* 2nd Rev. Ed. (1945), $3.75
German c22
Stroebe and Whitney, *Geschichte der Deutchen Literatur* (1913), $2.40
Grillparzer, ed. Meyer, *Der Traum, ein Leben* (1902), $1.40
Lohan, *The Golden Age of German Literature,* 2nd Rev. Ed. (1945), $3.75

c24. SCIENTIFIC GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.

The aim of this course is to develop skill in reading German in the special field in which the student is interested. These fields are (1) chemistry, (2) medicine, biology, zoology, and (3) physics, mathematics. When enrolling, the student *should indicate in which field he wishes to study.* Graduates will also find the course valuable as it will aid them in preparing for the language examinations required for an advanced degree. The course is open to those who have completed the equivalent of four courses in German and have a basic knowledge of German vocabulary and grammar. It is so designed as to enable persons who have not studied German recently to refresh their knowledge of basic principles of grammar.

Texts:

Wild, *An Introduction to Scientific German* (1937), $1.55 (used)
Required books for various fields:
Chemistry: Curts, *Einfuhrung in die Chemie* (1938), $3.50
Vail, *Scientific German* (1938), $2.50
Medicine, Biology and Zoology: Burkhard and Downs, *New Readings in Medical German* (1947), $4.75
Physics: Vail, *Scientific German,* (1938), $2.50
Von Baravalle, ed. Muller, *Physik* (1946), 80¢
Grammar (optional): DeVries, *Guide to Scientific German* (1947), $1.00

DEPARTMENT OF HISTORY

c1. MODERN CIVILIZATION. Credit, 3 semester hrs.
Professor Godfrey. *25 assignments.*

This is an historical study of the institutions of western civilization, designed to promote an understanding of the social, political, and economic aspects of the modern world.

Texts:

Brinton, Christopher, and Wolff, *Modern Civilization: A History of the Last Five Centuries* (1957), $9.75
Hofstadter, Miller, and Aaron, *The United States: The History of a Republic* (1957), rent, $1.75 for 3 months
Palmer, *A History of the Modern World* (1956), rent, $1.25 for 3 months

c2. MODERN CIVILIZATION. Credit, 3 semester hrs.
Professor Godfrey. *24 assignments.*

This is a continuation of Modern Civilization c1, to be taken only by those who have had that course or the equivalent.

Texts:

Brinton, Christopher and Wolff, *Modern Civilization: A History of the Last Five Centuries* (1957), $9.75
Ebenstein, *Today's Isms* (1961 or 1964), $3.25
Hofstadter, Miller, and Aaron, *The United States: The History of a Republic* (1957), rent, $1.75 for 3 months
Hunt, *Social Science* (1955), rent, $1.50 for 3 months
Brinton, *Ideas and Men: The Story of Western Thought* (1950), rent, 75¢ for 1 month

c30. RUSSIA FROM EARLIEST TIMES TO THE EMANCIPATION OF THE SERFS, 862-1861. Credit, 3 semester hrs. *24 assignments.*
Sophomore, junior, senior elective.

Consideration will be given to the political, economic, religious, and cultural trends which underlie the development of the Russian state and society and their positions in the modern world.

Texts:

Riasanovsky, *History of Russia* (1963), $8.00
Riha, ed., *Readings in Russian Civilization* (1964):
Vol. I, "Russia Before Peter the Great, 900 to 1700," $3.75
Vol. II, "Imperial Russia, 1700 to 1917," $3.75

c41. ANCIENT HISTORY. Credit, 3 semester hrs.
Mr. Nichols. *25 assignments.*
Sophomore, junior and senior elective.

A course dealing with the history of the Orient, Greece, and Rome to the time of Constantine. Particular attention will be paid to social and economic conditions, and cultural and religious developments.

Texts:

Caldwell, *The Ancient World*, Rev. Ed. (1949), $6.95
McDermott and Caldwell, *Readings in the History of the Ancient World* (1951), $3.75, or rent, $1.25 for 3 months
8 maps for course and 1 map for examination, 36¢

c42. MEDIEVAL HISTORY. Credit, 3 semester hrs.
Mr. Nichols. *25 assignments.*
Sophomore, junior and senior elective.

This course deals with the history of Western European civilization during the Middle Ages (300-1500). Special emphasis is given to the economic-social and cultural developments during the late Roman Empire, the so-called "Dark Ages," the age of the Crusades and the Renaissance.

Texts:

Stephenson, *Mediaeval History: Europe from the Second to the Sixteenth Century*, 4th Ed. (1962), $8.75
Downs, *Basic Documents in Medieval History* (1959), $1.45
Maps, 20¢

c44, c45. ENGLISH HISTORY. Credit, 3 semester hrs. each.
Professor Godfrey. *25 assignments.*
Sophomore, junior, senior elective.

History c44 is a survey of English history from the earliest times to 1714, while History c45 covers the period from then until 1954.

Texts:

History c44
Smith, *A History of England*, 2nd Ed. (1957), $7.25
History c45
Smith, *A History of England*, 2nd Ed. (1957), $7.25
Trevelyan, *History of England*, Vol. III (1954), 95¢

c46. LATIN AMERICAN HISTORY: COLONIAL AND REVOLUTIONARY PERIODS. Credit, 3 semester hrs. *24 assignments.*
Professor Woodward.
Sophomore, junior, senior elective.

History c46 surveys the development of Latin America from its pre-Columbian Indian civilizations to the establishment of independent governments in most of the region during the first quarter of the nineteenth century. As well as the political institutions and organization, the economic, social, and cultural progress is studied.

Texts:

Fagg, *Latin America: A General History* (1963), $9.75
Bannon, ed., *The Spanish Conquistadores, Men or Devils?* (1960), 95¢
Pike, ed., *The Conflict Between Church and State in Latin America* (1964), $2.50
Whitaker, ed., *Latin America and the Enlightenment* (1960), $1.75
Maps, 40¢

c71, c72. AMERICAN HISTORY. Credit, 3 semester hrs. each.
Mr. Geer. *25 assignments each.*
Sophomore, junior, senior elective.

A general survey of the history of the United States. The first course begins with Columbus' discovery of America and goes to the end of the Civil War; the second begins at this point and ends in 1949.

Texts:

Barck, Wakefield and Lefler, *The United States: A Survey of National Development* (1952), $8.50

c143. AMERICAN DIPLOMATIC HISTORY. Credit, 3 semester hrs.
Professor Johnson. *25 assignments.*
Junior-senior elective.
Prerequisite, American History.

Designed for a limited enrollment of advanced students in history, preferably history majors.
This course is a chronological treatment of American foreign relations from 1763 to 1953. It discusses important characters and events in our diplomatic history and traces the origin and development of basic trends in our foreign policy.

Texts:

Bailey, *A Diplomatic History of the American People*, 5th Ed. (1955), $6.75

c161. NORTH CAROLINA, 1584-1835. Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of the political, social, economic and cultural development of North Carolina from the first settlement until 1835.

Texts:

Lefler and Newsome, *North Carolina: The History of a Southern State* (1963), $5.90
Lefler, *North Carolina History Told By Contemporaries*, 3rd Ed. (1956), $6.00, used copies, $4.00

c162. NORTH CAROLINA, 1835-1963. Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of political, economic, social and cultural development in North Carolina since 1835.

Texts:

Same texts as for History c161

c170. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.

For full information, see description of Education c143 under Department of Education.

LATIN

c1. ELEMENTARY LATIN. Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*

This course is concerned with introducing the student to the principles of Latin necessary for the translation of Latin into English. A pronunciation record is required.

Texts:

Ullman, Henderson, and Henry. *Latin for Americans, First Book* (1962), $4.60
Recording, $2.50

c2. ELEMENTARY LATIN. Credit. 3 semester hrs.
Mr. Graves. *24 assignments.*

This course is designed primarily to develop the ability to read and translate Latin prose. Two books of Caesar's *Gallic Wars* will be read.

Texts:

Ullman, Henderson and Henry, *Latin for Americans, Second Book* (1962), $4.52

c3. INTERMEDIATE LATIN. Credit, 3 semester hrs.
Mr. Graves. *25 assignments.*
Prerequisites, two years of high school Latin, or one year of elementary college Latin.

This course is concerned with the translating of Cicero's *De Senectute*, with work in vocabulary, and with a review of the principles of grammar.

Texts:

Cicero, ed. Shuckburgh, *De Senectute* (1886), $1.75
Bennett, *New Latin Grammar* (1918), $2.92
Lewis, *Elementary Latin Dictionary* (1918), $9.50 (sent only on request)

c4. INTERMEDIATE LATIN. Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*

The *Aeneid* of Virgil, with a study of background materials, translation from the original and an analysis as a work of art of this great ancient epic.

Texts:

Bennett, *New Latin Grammar* (1918), $2.92
Bennett, *Virgil's Aeneid, Books I-VI* (1961), $4.75
Humphries, *The Aeneid of Virgil: A Verse Translation* (1951), $1.65

c8. LATIN COMPOSITION. Credit, 3 semester hrs.
Mr. deGrummond. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

This course will begin with translation into Latin of detached sentences illustrating the general principles of syntax and word order; the second half of the course will deal with continuous narrative and with questions of diction and style.

Texts:

Barss, *Writing Latin*, Book II (1903), $2.00

c21. SELECTIONS FROM LATIN PROSE. Credit, 3 semester hrs.
Mr. deGrummond. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

The course consists of a review of Latin grammar and a study of Cicero's *De Amicitia.*

Texts:

Cicero, ed. Shuckburgh, *Laelius (De Amicitia)* (1885), $1.25
Allen and Greenough, *New Latin Grammar* (1931), $5.25
Junior Classic Latin-English Dictionary (1927), $2.50 (sent only on request)

c22. LATIN POETRY. Credit, 3 semester hrs.
Mr. deGrummond. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

The course comprises the reading of the *Phormio* of Terence and selected odes of Horace. Emphasis is put on content and literary form.

Texts:

Ashmore, ed., *The Comedies of Terence* (1908), $4.50
Smith, ed., *The Odes and Epodes of Horace,* 2nd Ed. (1931), $3.95
Latin Grammar, preferably Bennett's *New Latin Grammar* (1918), $2.92
Dictionary, preferably Lewis's *Elementary Latin Dicetionary* (1918), $9.50 (sent only on request)

DEPARTMENT OF MATHEMATICS

cnA. PLANE GEOMETRY. Non-Credit.
Mr. DiCostanzo. Fee, $35.00.
27 assignments.

A course designed to enable the student to acquire a thorough knowledge of the facts of plane geometry needed for continued work in mathematics and allied subjects. This course will be accepted by the University to remove a deficiency in plane geometry for admission. The material covered in this course, if taken in high school, would require one full school year, being equivalent to one unit.

Texts:

Schorling, Clark, Smith, *Modern-School Geometry* (1948 or 1954), $3.80
Sent only on request: Geometric compass, 20¢
Ruler scale protractor, 5¢

cnR. INTERMEDIATE ALGEBRA. Non-Credit.
Mrs. Constantine. Fee, $35.00.
26 assignments.

This course is intended to be a reasonable substitute for a second-year course in high school algebra. Prerequisite is a knowledge and understanding of the topics usually covered in a first-year high school course in elementary algebra. The course is primarily a college preparatory course rather than a terminal course in "practical mathematics" and, as such, should be an excellent review for the entering college student whose high school mathematics needs strengthening by additional work.

Text:

Underwood, Nelson, and Selby, *Intermediate Algebra* (1947), used, $3.00

c7. COLLEGE ALGEBRA. Credit, 3 semester hrs.
Mrs. Constantine. *25 assignments.*

This course treats the fundamental operations of algebra and emphasizes the solution of linear and quadratic equations.

Text:

Cameron and Browne, *College Algebra,* Rev. Ed. (1956), $5.00

c8. PLANE TRIGONOMETRY. Credit, 3 semester hrs.
Mr. Nebb. *25 assignments.*

This course concerns itself with the definitions of the trigonometric functions, their relations to each other, and the application of these functions and log tables to the solutions of plane triangles.

Texts:

Palmer, Leigh and Kimball, *Plane and Spherical Trigonometry,* 5th Ed. (1950), with tables, used, $3.75
Protractor, 5¢

c13. SPHERICAL TRIGONOMETRY. Credit, 2 semester hrs.
Professor Garner. *18 assignments.*

This course is designed especially for those who are interested in nautical and aerial navigation. It concerns a study of the mathematics relations existing among the sides and the angles of a triangle on the surface of a sphere.

Text:

Kells, Kern and Bland, *Spherical Trigonometry with Naval and Military Applications* (1942), used, $2.00

NOTE: Math. c31-c32-c33 in total are equivalent to the resident sequence bearing the same numbers, but separately are not their equivalents. The entire sequence must be taken either by correspondence or on campus.

c31. ANALYTIC GEOMETRY. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisites, Math c7 and c8.

This course includes the standard treatment of lines, conic sections, transformation of coordinate systems by translation and rotation, polar coordinates, parametric equations, lines and planes in solid analytic geometry.

Texts:

Sisam and Atchison, *Analytic Geometry,* 3rd Ed. (1955), $4.95
Hill and Linker, *Brief Course in Analytics* (1951), used, $1.75 (sent only on request)
10 sheets of Polar Co-ordinate Paper, 30¢

c32. DIFFERENTIAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math c31.

This course is devoted primarily to a study of the derivative and its applications in elementary differential geometry, physics, and the theory of maxima and minima. In the latter part of the course an introduction to the theory of infinite series is followed by a study of Taylor's series.

Text:

Granville, Smith, Longley, *Elements of the Differential and Integral Calculus,* New Rev. Ed. (1957), $7.00

c33. INTEGRAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math c32.

A first course in integral calculus.

Text:

Same text as for Mathematics c32

c4. FUNDAMENTALS OF MUSIC. Credit, 2 semester hrs.
Mr. Steelman. *15 assignments.*

A study of the rudiments of music; scales, intervals, and elementary harmonic material with practice in melody writing. The student must have access to a piano. Dictation exercises are required.

Texts:

Wedge, *Ear-Training and Sight Singing* (1921), $3.50
Smith and Krone, *Fundamentals of Musicianship*, Book I (1934), rent, 75¢ for 3 months

c14. HARMONY. Credit, 3 semester hrs.
Mr. Steelman. *25 assignments.*
Prerequisite, Music 4 or equivalent.

Music c14 deals with the major and minor scales, their primary triads in root positions as well as in inversions, accented and unaccented passing notes, auxiliary notes, six-four and dominant seventh chords, diminished and augmented triads.

Texts:

Kitson, *Elementary Harmony*, Part I (1955), $2.55
Staff paper, 25¢

c15. HARMONY. Credit, 3 semester hrs.
Mr. Steelman. *25 assignments.*
Prerequisite, Music 14 or equivalent.

Music c15 deals with the secondary or diatonic chords of the seventh and their particular uses. Changing notes, anticipations, and chromatic passing notes are added to the vocabulary, and elementary modulation is brought in to enrich the scope of melodic expression. Suspensions with their rich dissonances add to the general interest.

Texts:

Kitson, *Elementary Harmony*, Part I (1955), $2.55
Kitson, *Elementary Harmony*, Part II (1949), $2.05
Staff paper, 25¢

c47. HISTORY OF MUSIC. Credit, 3 semester hrs.
Mr. Nelson. *24 assignments.*
Records fee, $10.00.

A survey of music from antiquity to the development of opera and related forms in Italy and their spread to other countries in the seventeenth and early eighteenth centuries. This early history concerns primarily vocal music in various forms.

Texts:

Grout, *A History of Western Music* (1960), $7.25
Sachs, *Our Musical Heritage*, 2nd Ed., rent, $1.00 for 3 months
Parrish and Ohl, *Masterpieces of Music Before 1750* (book and 3 records), 1951), and *2000 Years of Music* (2 records), to be returned

c48. HISTORY OF MUSIC. Credit, 3 semester hrs.
Mr. Nelson. *24 assignments.*
Records fee, $10.00.

This course commences with the emergence of independent instrumental music and its apogee in Bach and Handel; continues with the developments leading to the Classic styles of the later eighteenth and early nineteenth centuries, the music of the Romantic Era as well as symphonic and solo literature of the nineteenth century; and concludes with the various trends and directions music has taken in the twentieth century.

Texts:

Grout, *A History of Western Music* (1960), $7.25
Sachs, *Our Musical Heritage,* 2nd Ed., rent, $1.00 for 3 months
Required recordings, to be returned

DEPARTMENT OF PHILOSOPHY

c21. INTRODUCTORY LOGIC. Credit, 3 semester hrs.
Mr. Pospesel. *25 assignments.*

A study of the fundamental principles of logic; consideration of linguistic obstacles to clear and straight thinking; standards of valid reasoning; methods of confirming statements.

Texts:

Adams, *The Fundamentals of General Logic* (1954), $4.00
Adams, *Logic Problems* (1954), $2.00

DEPARTMENT OF PHYSICAL EDUCATION

c41 or c42. PHYSICAL EDUCATION. Credit, 3 semester hrs.
Professor Blyth. *24 assignments.*

This course deals with basic concepts of personal and community health in modern society. Mental health, physical fitness, health products and services, understanding chronic and degenerative diseases, and problems of medical care are considered.

Texts:

Turner, *Personal and Community Health,* 12th Ed. (1964), $6.35
Hickman, *Health for College Students* (1963), $7.95

DEPARTMENT OF POLITICAL SCIENCE

cn1. CITIZENSHIP. Non-Credit.
Professor Wager. Fee, $5.00.
21 assignments.

This course in citizenship is offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States. It is designed especially for those who cannot attend citizenship classes. Other sections of the course are available, the number of assignments for each varying.

c41. THE GOVERNMENT OF THE UNITED STATES. Credit, 3 semester hrs.
Mr. Cohen. *25 assignments.*

A general course dealing with the national government of the United States. Attention will be directed to the constitutional basis, the historical development, and the practical organization and operation of the institutions established for administering national affairs.

Texts:

Ferguson and McHenry, *Elements of American Government*, 6th Ed. (1964), $7.50
MacDonald, Webb, Lewis and Strauss, *Outside Readings in American Government*, 3rd Ed. (1957), used, $3.00

c51. STATE GOVERNMENT IN THE UNITED STATES. Credit, 3 semester hrs.
Professor Monroe. *25 assignments.*

A study of the principles, organization, and administrative methods and functions of the state governments.

Texts:

Frost, *Cases in State and Local Government* (1961), $4.50
Maddox and Fuquay, *State and Local Governments* (1962), $7.75
Morlan, *Capitol, Courthouse, and City Hall*, 2nd Ed. (1960), $3.95

DEPARTMENT OF PSYCHOLOGY

c26. GENERAL PSYCHOLOGY. Credit, 4 semester hrs.
Mr. Wells. including one lab. hr.
Sophomore, junior and senior elective. *25 lecture and 8 laboratory assignments.*

The aim of the course is to present the essential phenomena of psychology and the various methods of approach. The topics of sensation, perception, learning, motivation, conflict, psychopathology, social psychology, and brain function and included in this course.

Texts:

Hilgard, *Introduction to Psychology*, 2nd Ed. (1957), $7.25
Teevan and Jandron, *Student Guide and Workbook for Hilgard's Introduction to Psychology* (1957), $2.50

DEPARTMENT OF RELIGION

c28. THE ORIGIN AND SIGNIFICANCE OF THE BIBLE. Credit, 3 semester hrs.
Professor Hill. *25 assignments.*

This course is an introduction to the literature of the Bible, with special consideration of the impact of the Hebrew-Christian faith upon modern man as he seeks a religious orientation in the contemporary situation.

Texts:

The Holy Bible, Revised Standard Version, $6.50
Smith, *Know Your Bible Series* (Studies 1, 2, 6, 8, 11, 12), $1.90

RUSSIAN

c1. ELEMENTARY RUSSIAN. Credit, 3 semester hrs.
Professor Arndt. *25 assignments.*

Introductory course designed to lay foundation of grammar and to convey basic reading and pronunciation skills. The use of tape recordings or records is required.

Texts:

Fayer, Pressman and Pressman, *Simplified Russian Grammar* (1957), $4.75
Fayer, Pressman and Pressman, *Workbook for Simplified Russian Grammar* (1958), $2.60
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. ELEMENTARY RUSSIAN. Credit, 3 semester hrs.
Professor Arndt. *25 assignments.*

The course is designed to help the student build on the foundations laid in Russian c1 in the language, and progress further toward mastery of the fundamentals of Russian phonology and grammar. Tapes or recordings required.

Texts:

Fayer, Pressman and Pressman, *Simplified Russian Grammar*, 2nd Ed. (1963), $6.00
Allen, *Workbook for Simplified Russian Grammar* (1964), $2.75
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY

Sociology

c51. INTRODUCTION TO SOCIOLOGY. Credit, 3 semester hrs.
Mr. Longino. *24 assignments.*
Sophomore, junior, senior elective.

A general course dealing with the structure and function of contemporary societies and social relationships. A study is made of the way societies are formed, how they achieve their organization and unity, and the way they change.

Texts:

Chinoy, *Society: An Introduction to Sociology* (1961), $6.95
Selected Articles from The Bobbs-Merrill Reprint Series in the Social Sciences, rent, $1.25 for 3 months

c52. SOCIAL PROBLEMS. Credit, 3 semester hrs.
Professor Sessoms. *25 assignments.*

An introductory course with primary emphasis on both the positive and pathological features of society.

Texts:

Horton and Leslie, *The Sociology of Social Problems*, 2nd Ed. (1960), $6.50
McGee, *Social Disorganization in America* (1962), $1.95 (paperback)
The following may be secured from the Bureau if not available locally:
Supplementary texts:
Merton and Nisbet, *Contemporary Social Problems* (1961), rent, $1.50 for 3 months
Clinard, *Sociology of Deviant Behavior* (1963), rent, $1.50 for 3 months
Cuber, Harper, and Kenkel, *Problems of American Society*, 3rd Ed. (1956), rent, $1.50 for 3 months

c62. MARRIAGE AND THE FAMILY. Credit, 3 semester hrs.
Mr. Hofley. *25 assignments.*
Sophomore, junior, senior elective.

This course will present social science materials dealing with marriage and family life. The aim is to allow the student to develop a greater understanding and appreciation of the American marriage and family system.

Texts:

Kephart, *Family, Society and the Individual* (1961), $7.25
Sussman, *Sourcebook in Marriage and Family* (1963), $4.75
Becker and Hill, *Family, Marriage, and Parenthood* (1955), rent, $1.50 for 3 months
Le Masters, *Modern Courtship and Marriage* (1957), rent, $1.25 for 3 months

c125. THE NEGRO.
Mr. Longino. Credit, 3 semester hrs.
Junior and senior elective. *25 assignments.*

This course includes a study of the American Negro's historical and cultural background, aspects of Negro life and the problems of race relations.

Texts:

Frazier, *The Negro in the United States*, Rev. Ed. (1957), $7.95
Myrdal, *An American Dilemma* (1944 or 1962), rent, $2.25 for 3 months
Upon request only: Simpson and Yinger, *Racial and Cultural Minorities* (1958), rent, $1.60 for 3 months

Anthropology

c41. GENERAL ANTHROPOLOGY. Credit, 3 semester hrs.
Mr. Preston. *24 assignments.*

A basic introduction to man as a species and as a producer of customs and culture. The evolution of mankind, physical anthropology, modern varieties and races, and human capabilities. The fundamental culture developments of human history with a general study of the functioning principles of culture. Study of selected culture areas.

Texts:

Benedict, *Patterns of Culture* (1934), 50¢
Honigmann, *The World of Man* (1959), $8.95
Childe, *What Happened in History* (1942), $1.25
Mead, *Coming of Age in Samoa* (1928), 60¢
Collier, *Indians of the Americas* (1947), 60¢
Ruesch, *Top of the World* (1949), 50¢
Singh, *Train to Pakistan*, 50¢

Recreation Administration

c73. COMMUNITY RECREATION. Credit, 3 semester hrs.
Professor Sessoms. *25 assignments.*

This course contains materials of study concerning the foundations of organized recreation—background and theories; principles and objectives; social and economic factors; public, private and commercial interest in recreation; the social institutions' and government's relation to recreation.

Texts:

Meyer and Brightbill, *Community Recreation*, 3rd Ed. (1963), $7.95
Doell and Fitzgerald, *A Brief History of Parks and Recreation in the United States* (1954), rent, 50¢ for 1 month
Meyer and Brightbill, *Recreation Administration* (1956), rent, 75¢ for 1 month

c176. PROGRAM PLANNING FOR COMMUNITY RECREATION. Credit, 3 semester hrs. *25 assignments.*
Professor Sessoms.

This course is designed to orient the student to the fields of recreation activities, principles and methods of program planning, time allocation for schedules, special activities and events, use of recreation areas and facilities, and the role of leadership in program operation. It is recommended that Recreation Administration c73 be taken before Recreation Administration c176 is begun.

Texts:

Athletic Institute, *The Recreation Program* (1954), $3.00
Meyer and Brightbill, *Community Recreation* (1948), rent, $1.25 for 3 months
Butler, *Introduction to Community Recreation*, 2nd Ed. (1949), rent, $1.50 for 3 months

SPANISH

NOTE: The Department of Romance Languages will accept no more than six semester hours' credit of Spanish by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.

c3-c4. SPANISH COMPOSITION. Credit, 3 semester hrs. each.
Professor Sharpe.
Prerequisites, either two years of high school or one year of college Spanish.
Spanish c3, 27 assignments.
Spanish c4, 24 assignments.

The object of these courses is to provide the student with an opportunity to acquire practice in writing Spanish.

Texts:

Spanish c3
Crawford, *Temas Espanoles* (1922), $2.80
Hills and Reinhardt, eds., *Fortuna and Zaragueta* (1920), $3.20
Spanish c4
Adams, *Brief Spanish Review Grammar and Composition* (1957), $3.20
Alarcon, *El Sombrero de Tres Picos* (1960), $3.20
Casona, *Los Arboles Mueren de Pie* (1953), $3.40

c21-c22. SPANISH LITERATURE. Credit, 3 semester hrs. each.
Professor Sharpe.
Prerequisites, Spanish 3-4 or 14-15 or the equivalent.
Spanish c21, 27 assignments.
Spanish c22, 24 assignments.

Spanish c21 is a general survey of Spanish literature during the 16th and 17th centuries. There is the reading of selections from Lope de Vega, Cervantes, Calderon, etc. Spanish c22 gives a general survey of Spanish literature since the classical period, with special stress on the 19th century.

Texts:

Spanish c21
Morley, ed., *Spanish Ballads* (1938), $2.75
Adams, *The Heritage of Spain* (1943 or 1959), $4.80
Cervantes, ed. Ford, Selections from *Don Quijote* (1908), $1.95
Northup, *An Introduction to Spanish Literature* (1960), rent, $1.50 for 3 months
Calderon, ed. Geddes, *El Alcalde de Zalamea* (1918), rent, 50¢ for 3 months
Celestina, rent, 50¢ for 1 month
Howe, *The Life of Lazarillo de Tormes*, $1.25
Simpson, *Poem of the Cid*, $1.25
Spanish c22
Patt and Nozick, *The Generation of 1898 and After* (1963), $3.95
Zorilla, ed. Adams, *Don Juan de Tenorio* (1957), $2.20
Alarcon, *El Captain Veneno* (1925), $1.75
Adams, *The Heritage of Spain* (1959), $4.80

The General College Requirements

The following information is inserted so that correspondence students may select their courses in line with the requirements for credit at the University of North Carolina should they desire to do so. Those interested in a bachelor's degree should be guided by the University Catalogue. The University Catalogue should be consulted for information regarding grade averages and other requirements for graduation. The courses recommended in the first two years are designed to provide a general, well-rounded, liberal education. The amount of correspondence work accepted for degree credit is explained on page 5.

With a few exceptions and limitations, all General College students are required to complete in their freshman and sophomore years a program of twenty selected courses as well as physical education (4 semesters). The twenty courses are ordinarily distributed as follows: *three* courses in English (English *1, *2, *21); *three* courses in the social sciences (Modern Civilization *1, *2, one other); *three* courses in one foreign language (or four courses if the language chosen is other than a high school foreign language presented to meet entrance requirements); *three* courses in natural (laboratory) sciences, including at least one biological science (botany, zoology, *psychology) and at least one physical science (the third course may be either, or it may be sophomore mathematics); *two* courses in freshman mathematics or in Greek or Latin or logic, or one course in mathematics and one in logic; *six* additional courses, which in some programs may be freely chosen by the student from a list of electives (see below), in other programs will include specified courses required for the particular degree.

Sophomore Electives

Underlined courses may not be taken for credit by students registered in the College of Arts and Sciences.

DIVISION OF THE HUMANITIES[1]

Art	31, *33, 44, 45, 46
Classics:	Greek 1-2, 3, 4, 21, 22
	Latin *1-*2, *3, *4, *21, *22, 51, 52, 53
	Classics 31, 32 (courses in English translation)
Dramatic Art	*30, 31, 51, 57
English	*22, 23, 26
[1]German	*1-*2, *3, *4, *21, *22, 31, 32
History	*30, 31, *41, *42, *44, *45, *46, 47, 48, 49, *71, *72
Journalism	53
Music	*14-*15, 41, 42, 43, 44, 45, *47, *48
Philosophy	10, *21, 22, 41, 42
Radio	45, 58
Religion	*28, 30, 32, 45
[1]Romance Languages:	French 1-2, 3, 4, 14, 15, 21, 22, 50, 51, 52
	Italian 1-2, 3, 4, 14, 15
	Portuguese 1-2 3, 4, 14, 15
	Spanish 1-2, *3, *4, 14, 15, *21, *22, 50, 51, 52
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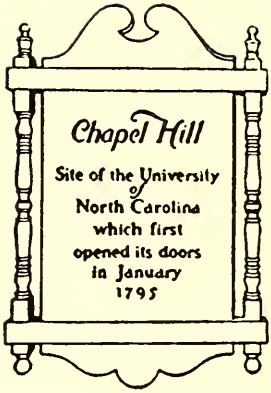

Chapel Hill
Site of the University
of
North Carolina
which first
opened its doors
in January
1795

Writers by Moonlight: III

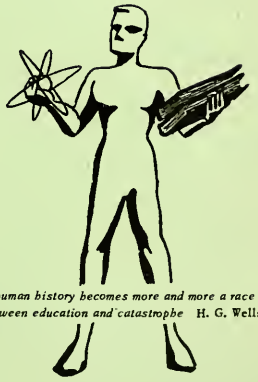
Edited by

Manly Wade Wellman

The Evening College

of

The University of North Carolina



'human history becomes more and more a race between education and catastrophe H. G. Wells

W R I T E R S B Y M O O N L I G H T : III

Some Examples of Work by

Students of Creative Writing

in the Evening College

University of North Carolina

1965

Edited by Manly Wade Wellman

University of North Carolina Extension Bulletin

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INTRODUCTION

It may not happen this year, next year, or within the next five years. But, sooner or later, someone, who has participated in The Evening College creative writing class under Manly Wade Wellman, is going to publish a successful novel.

There is too much intellectual ferment in the classes, there is too much interplay of ideas, and there is too much activity for this prediction not to come ture. Students from this class are already publishing short stories, and some of them have promising novels underway. The Evening College is proud of them. We are proud of their determination, their effort, and of the fact that these few stories are only representative of what is being done by a number of moonlight students all over the campus.

Sim O. Wilde, Jr., Director
The Evening College

FOREWORD

These efforts at fiction are by members of the class in creative writing offered by the Evening College of the University of North Carolina for its 1965 spring semester. A dozen students of various ages, backgrounds and tastes met one evening each week for reading and discussion of what they wrote. The course sought to clarify simple techniques of structure and style, with strong emphasis on thoughtful revision.

From some forty short stories written and rewritten as class assignments, four appear here. Excerpts from three student novels, organized and partially finished as course work, also are included. Everything in this published collection of Evening College fiction was read aloud in class, discussed and criticized both by fellow-students and instructor, and sedulously rewritten and polished. Merit is discernible; improvement undoubtedly is necessary in each attempt and, again undoubtedly, improvement can be achieved.

All these authors would like to become successful writers. Perhaps this will help start them toward their goal. I hope so.

Manly Wade Wellman
Chapel Hill, North Carolina,
May 21, 1965

A MATTER OF MEMORY

These sights and sounds in a north-country British public house reflect a vigorous regionality; but, vernacular aside, they might be seen and heard in an American bar, with men sitting to talk about sporting events and women and what actually happened when and where. The reader may please himself as to whether Sam Beckett, authoritative in his total recall, finally did forget a highly important matter at the very end.

Frank Dobinson was born in Lancashire, graduated from Birmingham University, and lives in Chapel Hill. He is senior research chemist for Chemstrand Research Center, and hopes to write a novel about wry occurrences in a British manufacturing community.

A MATTER OF MEMORY

by Frank Dobinson

The light from the windows of The Blue Boar shone out into the dark Sunday church night of Bridgely. Outside, everything was black: the streets and roads and sparse trees blacker than the coal from Bridgely Colliery, as black as the faces of the men that poured home from the pit every day of the week; and as cold as their minds as they left the inn on Sunday nights at closing time, dreading the long work week ahead, and already longing for next Sunday's beer.

Inside the bar parlor it was warm and cheerful. Sam Beckett sat alone at a big table. Several pints of Mitchell and Butler's beer -- by appointment to his late Majesty King George the Sixth -- lay cold in his belly. Sam's polished pink face fissured into a broad grin of welcome as the door suddenly burst open and Fred Morris thrust himself into the room, shaking the damp working air of the town off him like so much snow.

"Fred!" Sam hailed the newcomer. "Here, let me buy thee a pint."

The older man trudged over to the heavy table, already staked out with empty tankards that sat like castles on an ancient plain, and eased his fat body on to the chair opposite Sam.

"Sam, it's right good to see thee." Fred painstakingly stuffed the bowl of his pipe with a brown <u>moss</u> of tobacco.

"How art t' likin' the new house?" he asked.

"Oh, it's champion. But it's not new, just new to us."

"Aye, aye, Ah know that. Who's moved into thy old place?" Fred was a great one for questions. He leaned forward, his elbows on the table.

"Why, young Bryan Hamson and his new wife," Sam said. "Right pretty girl, that."

"Aye, knows what 'e's doin' , does that 'Ampson lad.

Ah'd fancy a bit of that Mrs. Hampson if Ah were young like thee, Sam."

"Gerraway, Fred. Tha knows Ah behave myself these days." Sam's eyes were the color of the coal that he hewed every working day of the week. Like all miners' eyes, they seemed to hold traces of coal dust at their rims, that no amount of cheap National Coal Board soap could scour out. They gave Sam a spaniel-eyed sadness, even as his big white teeth commanded Fred to laugh with him.

"Come off it," Fred said. "Tha allus were one for the girls, Sam. Don't tell me tha's changed." Fred's eyes followed the tightly trimmed rump of Sally, the barmaid, as she tripped high-heeled across the smoke-filled room, holding aloft her tray of beer like Liberty's torch. "Christ, Sam. Watch them tits jiggle. Fair makes tha mouth water, it does."

"Ah remember 'er when her were flat as a board," Sam said wistfully. "Seems like on'y yesterday. An' 'ere we are, growin' up, courtin', 'avin' kids, movin' into new 'ouses. Time goes so fast."

Fred slipped a potato chip under the walrus mustache that guarded his mouth like a portcullis, and washed it down with a swell of beer. "Let's see now, 'ow long's Bryan 'Ampson been livin' in Bridgely, Sam?"

"'E's been 'ere nigh on three years. Three years next March. Ah remember, 'cause that were t' month as our young un were born. Young Sam."

"Nah, it weren't March," Fred said.

Sam Beckett shuffled in his chair and ransacked his pockets for a cigarette. "Fred Morris, Ah'm tellin' thee, Ah've got a good 'ead for figgers. Let's ask Mr. Broadhurst 'ere, 'e'll know for sure."

A tall man with a bowler hat on his head moved their table. His watery eyes sat small behind rimless glasses. Mr. Broadhurst, never Albert; because his wife was a J. P. and she thought the world stopped when she went to sleep. He was the local baker, and during the summer -- such as it was -- he conducted the brass band's concerts on the Park.

"Eigh, Mr. Broadhurst!"

The man stopped. He held a glass of port for his wife in hir right hand, and in the other a lemonade shandy, mostly lemonade, for himself.

"You remember when Bryan 'Ampson came to Bridgely, don't you? 'Cause 'e played the cornet in your brass band. Tell us when it was. We're 'avin' an argument."

Mr. Broadhurst pursed his lips. Fred signalled to the girl for more of the warm sudsy beer, frothing out of the big glass tankards that could crack open a man's head, correctly applied.

"It would be March, two years ago. Three years next March." Mr. Broadhurst tried to speak good English, but could not quite rid his speech of Lancashire's flat a's.

"See, what did Ah tell thee?" Sam said to Fred. "Got a good mem'ry, I 'ave. Won't you join us, Mr. Broadhurst?"

"No, thank you all the same. Must be getting on, the wife, you know."

The landlord bustled up with their beer.

He dropped wearily on to a thin cane chair that creaked ominously under his broad-beamed weight. He brushed his proud handlebar mustache with the back of his plump hand.

"Did-t' go to see t' game yesterday afternoon, Sam?" he asked.

"Nah. Ah 'ad t' 'elp the missus shift the bloody furnitcher all over th' 'ouse. Tha know what it's like when tha's moved. Rearrange ev'ry damn thing."

"It were a good game, too," the landlord said.

"What was the score now?" Fred asked him, again assuming his role as chief questioner.

"Oh, they beat the 'ell out of 'em. Nine ter one. Best score as they've ever 'ad, Ah believe."

Suddenly he caught sight of the young waitress.

"'Ere, Sally love," he cried.

The girl stopped, slooping some beer off the black tin tray so that it ran down her apron.

"Yes, Mr. Rimmer."

"Bring us three pints. Bitter. An' it's on the 'ouse, lass."

"Thanks, 'Arry," Fred said.

"That's all right, Fred. Tha' drinks enough, thee and Sam 'ere. What art t' shakin' tha head for, Sam? Somethin' rattlin'?"

"Th'art wrong, that's all, "Arry Rimmer. Nine to

one was not the best score as the Rangers 'as made. They beat Manchester Yewnited eleven to two, about fifteen year ago."

"Go on, Sam Beckett, tha were on'y a snotty-nosed kid thaself then. Fifteen years ago," he said.

"Ah've got a damn good mem'ry for all that, Ah 'ave an' all, 'Arry Rimmer. Sam Beckett's not of'n wrong."

"Well, 'e's wrong this time. Let me go back an' get my almanac."

Harry took a large swig of his drink and wiped his hand across his lips to brush away the residual foam.

"Ah'll be right back," he said. "'Ere come our beers." Harry Rimmer lumbered across the room, his buttocks rolling like the saddle bags of a laden donkey, as Sally set down the three brimming tankards.

Fred pinched the girl's plump leg, with a slow wink at Sam.

"Cut that out, Mr. Casanova!" the girl said tartly. "Who do you think you are? It's gettin' so as a girl can't even work in a room full of people, or go out in daylight, even."

Fred patted her gently in the small of the back, and guided her away from the table.

"Ah'm only teasin' you, Sally Smith," he said. "Ah'm old enough to be your dad, though 'e's older than me --"

"'E's six months younger," Sam said.

"-- And anyroad," Fred continued, "Ah've seen you out in t' daylight many a time. Oh aye, wi' that young Percy Stokes."

The girl blushed and touched her blond hair nervously.

"Yon quarry's a pretty good place for courtin', but Ah can't 'elp seein' it from t' pond when Ah'm fishin'."

"Oh, Mr. Morris," the girl said, crimson.

"Don't worry lass. Ah allus walks 'round to t'other side of t' lake, so's Ah can concentrate on me rods." He laughed heartily, and the girl slipped away to the crowd that stood by the bar.

"Bring two more pints when you come back by," Sam called to her as she left.

"You two at it again?" a new voice asked.

"Why, it's Bryan," Sam said. "Sit down, lad, an' 'ave a beer. 'Ere, 'ave this one. It's 'Arry Rimmer's, but 'e won't be back for a while; 'e's tryin' to prove me wrong about a football score."

"E'E'll 'ave a job to do that, and no mistake," Bryan Hampson said. "Ah've not known Sam to be wrong about anything yet."

Sam grinned at Fred like a happy child, his face now as red as a turkey-cock from the beer.

"Boy, this stuff's good tonight," Sam said. "All that coal dust to wash down ev'ry evenin', 'specially Sundays."

Harry Rimmer waddled up to the table with a big wet tray stacked with glasses of beer.

"'Ere we are, lads," he said. "Drink up. Howdo, Bryan? Tha' must 'ave some too. I brought extra, with Sam 'ere puttin' 'em down like 'e is. And as a prize, too. Sam was right. Manchester United, 1947. Twelve ter two. An' oo scored most of our goals, does-t' know that, Sam?"

"Bill Schofield. 'E scored seven on 'em," Sam said, as he downed a tankard of beer in three great whale gulps, as if in celebration.

"Ah give up," Rimmer said. Then he turned to Bryan Hampson. "Well, Bryan, how are thee an't' missus likin' your new 'ouse?"

"It's smashin'," the other said eagerly. "Sam an' 'is wife kept it in real great fettle."

"Nice to 'ear thee say so, Bryan," Sam said.

Fred finished drinking his beer and rose from his chair.

"Time Ah were turnin' in," he said.

Sam peered drunkenly at the clock on the wall.

"Ah'd best be goin' too, if you both don't mind. Reckon Ah've put down quite enough for one night. Ah'll walk to t' door with thee, Fred. Goodnight, lads."

"Goodnight, Sam. Goodnight, Fred."

At the door, Fred turned to go down Bolton Road.

"Ah'll be seein' thee, Sam."

"Righto. Be good, Fred."

Sam Beckett watched Fred's lurching figure for a few moments, until it was swallowed up by the dirty mist that swirled between the rows of houses. Then he carefully crossed and set off down High Street. The gas lamps, many of them with broken mantles, were widely spaced, tiny islands in the mist, standing like a row of thin ghosts with pale green robes. Sam staggered past the old brown brick houses, past the monotonous rows of alternating

doors and windows. Many of the windows were dark, but warm chinks of light showed through some of them.

"Seven, nine, eleven, thirteen," Sam counted aloud as he passed the doors.

"Twenty-three," he announced proudly to the silence of the High Street. He pushed open the door, and the yellow light from the single weak bulb burst into the street. He slammed the door behind him and leaned on it, his eyes closed.

"Ah'm 'ome," he proclaimed.

The woman sitting by the fireside pushed her thick brown hair back from her pretty face and stood up, the rocking chair swinging behind her.

"An' th'art drunk, Sam Beckett," she said. "Drunk like tha allus is on Sundays. Tha'd best sit down."

"Give us a kiss first. Come on, a big juicy smasher." Sam puckered up his lips. "You're a big juicy smasher thaself, mah lass."

"Gerrout! Ah don't kiss drunk men, 'ooever they are."

She looked around, distracted, and rubbed the palms of her hands on her apron.

"Sam, come and sit down here," she said.

Gingerly, she approached Sam where he stood, still leaning against the door. His eyes were closed, and he grinned like a Cheshire cat. She held his elbow to guide him to the sofa, and like a sleepwalker, he shuffled slowly across the room. When he was by the sofa, she touched him gently, and he stopped. With a careful hand, she prooded him so that he sat down, and she leaned over to push him back. As she did this, Sam suddenly became alive and gripped her tiny waist and dragged her down with him, great gales of his laughter echoing around the room.

"Ah've got thee now, mah young woman!" he cried.

"Let me go, you drunken bugger, let me go this instant!"

She struggled as he held her to him, his hands planted firmly on her buttocks.

"Just a kiss then," he pleaded. "Just one."

She pecked at his nose, then deftly slipped out of his arms.

"Aren't tha going to undress me, lass, so as I can go to sleep?" he asked slyly.

"I certainly am not."

"Well then, loose my collar for me, there's a duck."

"No more tricks, mind."

"Tha's got a lovely little arse, lass, but no tricks, Ah promise."

She unfastened his collar, and Sam quickly fell asleep. He soon began to snore. The woman stood up and tip-toed across the room. She reached for a colorful woolen shawl that hung behind the door, and draped it about her shoulders. She took a slow look at the man sprawled on the sofa, and she shook her head and smiled. He had stopped snoring now, and his face had all the innocence of a young boy's.

She opened the door and hurried outside, clutching the thin shawl around her as the cold wind leaped through her dress. She crossed the street and ran past several houses until she reached one that still had a lighted window. She knocked hard on the door. It squeaked open a crack, then it opened wide.

"Why, Doris, whatever's the matter?"

"It's that husband o' yours, Mrs. Beckett," Bryan Hampson's wife said, "come 'ome to the wrong 'ouse again. A real rum un he is, too." The girl laughed.

Mrs. Beckett sighed and reached for her shawl. She dragged it over her thin shoulders and followed Doris Hampson into the street.

"Ah'll come an' bring 'im 'ome, Doris," she said. "That Sam Beckett, got a head like a sieve, he has. He'll never learn, never."

DUET

Hospitals are seldom funny places, but laughter bobs up strangely and unexpectedly, sometimes even in a hospital, sometimes at the bedside of a dying patient.

This story does not really make fun of religion or death. Neither of these highly important matters can be dealt with by derision, and the truth about either is hard to find. But the point of the story is, something like this might really have happened.

No hint of who's telling about it, either. Maybe the viewpoint is that of the whole hospital staff, voiced with a taste of Irish brogue. First person plural, not first person singular.

Arlene Elmore was born in St. Petersburg, Florida, and attended Women's College in Greensboro, North Carolina. She has lived in many parts of the United States and in Europe. Duet is her first published work of fiction.

DUET
by Arlene Elmore

Brother MacCormack was a grand little man with white hair and a rosy complexion. He'd wander around the wards stopping and chatting, and sometimes if he was in the mood, or if one of the patients asked him, he'd sit down on the end of a bed and take out his mouth-organ and play away there 'til everybody in the ward would forget there was any such thing in the world as worry. Of course, some of the old ones used to say that it wasn't right for a Brother to be playing a mouth-organ in a public ward, but the like of them is never satisified. A grand order they are, the Recordists, and an educated order, and do you think they'd let Brother MacCormack play his mouth-organ if it wasn't perfectly all right with Rome?

And a lovely player he was. If the patients heard him once, they heard him a hundred times and he could play anything from the "Rose of Tralee" to Tosti's "Farewell" to bring tears to your eyes. That was his happiness in a way, playing and giving pleasure, and when all the patients in the beds would sit up and clap at the end, he'd smile and nod.

The Almoner, Mrs. Teevan, had a slouthering smile for Brother MacCormack you could butter your bread with, and a tongue like a raging devil the minute his back was turned. She was always a great one for the clergy, bringing up flowers for the altar and working for the missions. Brother MacCormack thought her charities were all for the love and honor of God and the glory of old Erin, and he'd stand chatting with her in the ward telling her about the great work the Fathers were doing abroad among the heathen blacks, and she smiling and bobbing around. Then she would work the patients with her heart-scalding talk, collecting for the black babies, and most of the patients with more of their own than they could manage. The good Lord knows, a bit of converting would have done that one no harm.

Well, one day she came rushing up the ward to Brother MacCormack, her big pop eyes lying out on her cheeks. "Brother MacCormack," says she. "Do you know who's in the hospital this very minute?" and she bent down and whispered in his ear, "Mr. Wilson - the Protestant."

"Poor soul," says Brother MacCormack. "I hope it's nothing serious. I hear that he is a most respectable man."

Mrs. Teevan leaned closer, "And a Protestant. Wouldn't this be a grand opportunity to have a little talk with him?"

"Yes, Mrs. Teevan, but I'm only a lay Brother," says Brother MacCormack. "The priests are for missions, and for teaching, and for saving souls. My job is to look after the surplices and the chalices."

"Sure you don't do yourself justice and it's no harm to have a chat with him," says she. "Come on down now and I'll introduce you to him."

Brother MacCormack and Mr. Wilson took a great fancy to one another right away. Mr. Wilson was a great one for music, too, and had an assload of records at home of John MacCormack and Galli-Curci and all the great singers. He asked Brother MacCormack right away was he any relation of John's.

"No," says Brother MacCormack, "but he is a grand fine singer and a credit to his country."

"His "Ave Maria' is a work of art." Mr. Wilson agreed.

"We often have him in the evenings," said Brother MacCormack. "The Fathers have a great number of records, you know. Sure, and it's fine concerts they have."

Well, they had a great chat and in the end Brother MacCormack took out the mouth-organ and began to play for Mr. Wilson. When he'd finish one tune, Mr. Wilson would ask for another, 'til Brother MacCormack had to run most of the way back to the College to be in time for Benediction.

Mr. Wilson had his appendix and something else out and lay as weak as a wet sock. Brother MacCormack used to come every day to sit beside the bed and play away to him. He beamed with pleasure when he brought a smile to Mr. Wilson's chalky face.

In the beginning perhaps Brother MacCormack really meant to convert Mr. Wilson, but later it was more as a friend he used to come. Besides, the doctor warned him that Mr. Wilson had a very bad heart. Any kind of excitement was liable to send him off.

And all this while Mrs. Teevan was busy as a nailer, going round telling everybody the great work Brother MacCormack was doing, saving the soul of the black Protestant.

It got to the ears of Father Augustine of the

Aloysians. Now, where Brother MacCormack was small, Father Augustine was big, with a great hearty laugh. One morning when he was sure Brother MacCormack would be busy at the College, Father Augustine stepped up to the hospital to have a look around. He stopped and chatted in all the wards and got everybody in a good humor, joking and laughing and telling them funny stories. Then he asked one of the nurses about Mr. Wilson and how he was getting along. She said he was very low and Father Augustine made right for the door to go in and see him.

Poor Mr. Wilson nearly rose out of the bed in fright when he saw Father Augustine in his habit. Brother MacCormack was so small and neat and the black clothes were so quiet that Mr. Wilson hardly noticed them, but when he saw Father Augustine striding in as big as a house with the rosary flapping at his side, he thought his last hour had come, and here was the devil to take his soul out of his body.

"Good morning, Mr. Wilson," Father Augustine boomed out. "I'm Father Augustine and as I was in the hospital I thought I'd just drop in and see you as well as the other patients."

"That was very nice of you," says Mr. Wilson, looking out of the corner of his eye. "Won't you sit down?"

Father Augustine wedged himself comfortably into the only chair in the room and fumbled under his habit for his cigarettes. This was a relief to Mr. Wilson and he signed and lay back in his bed, looking at the big priest puffing away.

"They tell me, Mr. Wilson, that you're a great man for the music. That's a very nice taste to have, a very nice taste," says Father Augustine.

"My father was the organist of St. Bartholomew's Church," says Mr. Wilson.

"Oh, an organist was he? Yes. A very nice instrument, the organ. There's nothing in the world I like better than music, Mr. Wilson. Nothing at all. Plain Chant, of course, is my favorite, but a piece out of an opera, now, or even a bit by Mozart or Mendelssohn I find soothing. Yes. Very soothing. Ah, there is no pleasure in the world like good music. None at all. And tell me, Mr. Wilson, do you play at all yourself?"

"Only the gramophone, I fear," says Mr. Wilson, the corners of his eyes wrinkling.

"Ah, yes, the gramophone. Very nice, too. Very

nice. We have none, unfortunately. Not for many years. But we play, you know. We play. Sure and I think I can safely say we are musical. I play the violin myself. Oh, a delightful instrument, the violin. A pleasure to play entirely, Mr. Wilson."

"It is certainly a pleasure to hear one well played," says Mr. Wilson, and weak he spoke, but clear.

"I wouldn't claim to be what you might call an expert, you know. Just an amateur. But it gives pleasure to the community, Mr. Wilson, and I always think that is a near approach to virtue. I'll tell you what, Mr. Wilson, I'll bring along my violin the next I'm coming to the hospital and maybe I could play you a few little tunes. Just a few simple melodies you know, but sweet, very sweet."

"You are very kind," says Mr. Wilson, louder now.

"No kindness at all only for your kindness in saying so, Mr. Wilson. Well, I must be off now, Mr. Wilson. Yes, indeed. But I'll be soon back again, and I'll have my fiddle with me, never fear."

Mr. Wilson never said a word to Brother MacCormack about Father Augustine, but from that day out he had his fill and more than his fill of music. In the morning Father Augustine would be down with his fiddle under his arm and there he'd be for an hour and more playing away like Nero at the burning of Rome. Then in the evening, Brother MacCormack would step in through the door with the mouth-organ bulging through his breast pocket and a shy little smile on his face, ready to entertain. All the music the rest of the hospital got was what leaked out through the door.

This went on grand for a week or so 'til one day Father Augustine took his fiddle out of its case but, instead of playing a tune, he started to preach to Mr. Wilson. He talked about the danger a Protestant soul was in and the hereafter and all such as that. Father Augustine preached a rare fine sermon and nothing Mr. Wilson said could turn his mind back to music. This was the way things went along - one time Father Augustine playing the fiddle with all his heart and soul and the next preaching such a grand sermon you could smell the brimstone clear down the hall.

Then one day Brother MacCormack happened to get away earlier than usual from the College and stepped right into the middle of one of Father Augustine's sermons.

The big man was just about to give Mr. Wilson his most powerful argument in favor of the Church when the door opened. Brother MacCormack stood there blushing and fumbling with his mouth-organ.

"Come in, Brother MacCormack," says Mr. Wilson. "This is Father Augustine. I suppose you know him?"

"Come in, Brother," says Father Augustine. "You're as welcome as the flowers in May. Oh, indeed, I've often heard of you. Often. I believe you're a great player of the mouth-organ you've got in your hand. Yes, indeed, I've often heard that. Mr. Wilson and myself were just having a little chat for ourselves, you know. Nothing like the comforting words of the Holy Gospel for keeping the heart up, I always say. Nothing."

Brother MacCormack was still standing at the door.

"Oh, don't be shy, Brother. Come in and make yourself at home. Sure and there isn't a soul here, only Mr. Wilson and myself. Come in, man. Come in."

"You're very early today," said Mr. Wilson as Brother MacCormack shut the door. Brother MacCormack just smiled.

"Well," says Father Augustine, "maybe I'd best be getting along." And he began to pack his fiddle into its case.

"Don't let me disturb you," says Brother MacCormack. "I merely happened to be in the building. I'll call again, Mr. Wilson."

"I think the two of you should stop, unless you're in a hurry, Father Augustine," says Mr. Wilson. So, after a bit of persuading, they both stayed and the next thing was Mr. Wilson suggests they play for him.

"Sure, here's one you might enjoy, Mr. Wilson," says Father Augustine. "Ah, it's a pleasure to see that you are one of those discerning gentlement who truly appreciates creative expression to the glory of God. Each evening after Vespers our Prior himself says that all that is good, true, noble and beautiful can best be expressed in a masterfully played violin. And those who are most touched by this experience of perfection embodying the great glory of God must join in the great stream of creative action by offering up their talents in the most perfect expression possible. He quite often asks me to play something like this lovely tune. We don't play it often because it's so delicate a tune to play even for truly fine instruments. No offense meant, Brother MacCormack."

And with a sly little curl of his lip on the off side, Father Augustine moved in front of Brother MacCormack and began to play.

Brother MacCormack's eyes widened and his slack jaw made a little round, rosy O of his lips, but not for long. With a determined look and a slight flush on his cheek, Brother MacCormack began softly to play the same tune. Soon he lost himself entirely in the music and with eyes closed and body swaying he was pelting Father Augustine's broad back with his notes. It was such a moving tune that only later did Brother MacCormack realize he was playing his mouth-organ quite alone. The last thin notes of the harmonica gently died away.

"I beg your pardon, Mr. Wilson," coldly says Father Augustine, "but my violin needed some delicate adjustment to do justice to the tune. Violins are very precious you know, not like most ordinary instruments at all. The delicacy of the subdominant harmonies to be gotten with its tone convince us all that the beauty of a violin--masterfully played--is surely the music played in heaven and given to us mortals by the kindness of the angels themselves. Only a violin has the harmony, the loveliness, the delicacy to evoke man's finer passions. Truly a gift of God. Truly a gift. Wouldn't you say so, Brother MacCormack?" And, smiling, Father Augustine turned slightly so Brother MacCormack could see the side of his face.

Brother MacCormack's back stiffened as he edged around Father Augustine and the foot of the bed and softly sank into the chair.

"Oh, I'm sure you're right, Father Augustine," says Brother MacCormack. "Sure, the only trouble with a fiddle is there are so few angels on earth to do it justice. I truly envy a good man with the fiddle and the bow, and I wish I could do the same. There is no truth to the old wives' tale that those who bend the elbow well in playing the fiddle also bend it well in other ways. You, yourself, are the living proof of the effects of rigorous training and righteous bent on a man. For myself, I find it hard indeed, to get a whole organ's worth of music from a small mouth-organ. Still, it is a charming little instrument and in one way I have found it to be very valuable." Brother MacCormack's eyes crinkled. "It of necessity teaches breath control."

So with many a "begging your pardon" they soon found they both knew the same tunes and then neither would let the other play without joining in. Indeed, nearly every day after that they used to be there together, and in the late afternoon you'd think a band was in the room. Each tried to top the other and neither was willing to let the other talk to Mr- Wilson about the good of his soul. Many's the time the patients used to go down to listen outside the door.

Not much about religion ever got said after that, and often in the mornings Mr. Richards, the Protestant clergyman, used to come down to see Mr. Wilson. When she'd see Mr. Richards, Mrs. Teevan's face would look fit to turn a pint of milk.

Well, there were the two clergymen playing away one lovely evening in May, when, without any warning, Mr. Wilson passed away on them. There he was sitting up in bed chatting to the clergy and listening to their music one minute, and the next he was as cold as King Billy.

Brother MacCormack was the first to notice the change in him. He gave Father Augustine a nudge, but the big man was in such great form he never even noticed. Brother MacCormack caught him by the wrist and pointed to Mr. Wilson. Father Augustine let the bow fall on the floor and made a run for the doctor. Brother MacCormack knelt down and said a prayer. After a while a nurse and the doctor returned with Father Augustine. Then the two clergymen went out very quietly, Brother MacCormack with his mouth-organ in his breast pocket and Father Augustine with the fiddle in under his arm.

They were just coming down the corridor together, not a word out of either of them, when Mrs. Teevan caught sight of them and caught them up at a run. She planted herself in front of them, her eyes popping with rage and her mouth fairly spewing a scalding stream of words at them.

"Look at you!" says she. "Look at the two of you; with your jigs and your reels, and your fiddles and your mouth-organs, playing music and making chat instead of instructing the man in the way he should go. Couldn't one of you have had the grace and the good sense to stay out and let the other save the poor man's soul instead of letting him slip down to Hell between the two of you?"

"Have a care for your tongue, woman. "We'll have none of your exaggeration," says Father Augustine. "And don't insult a man of the cloth."

Mrs. Teevan's pop eyes glared and her lantern-jawed chin jutted out pugnaciously. "Sure, the truth was never an insult to servant or Master. 'Tis right enough you'll not have to answer to me for this piece of work, but what will you say to those that have the right to ask? Rest assured the superiors will hear of it--all of it. And exaggeration is it? If I'm not speaking the truth, may God strike me dead this instant!"

No bolt of lightning forthcoming, the two clergy silently parted around Mrs. Teevan like a stream around a large boulder and continued down the corridor.

Father Augustine was moved very soon after that, but Brother MacCormack is still here, though he never put his foot in this place since.

SHE LOVES ME, SHE LOVES ME NOT

Today's society seems sometimes insistent upon sameness in human dreams and human behavior. Outlaws of all kinds become progressively fewer. Children themselves are apt to to be conformists very early in their lives, though now and then a child clings to an immemorial insinct for natural individuality; and sometimes an older companion, also different in a world that demands sameness, can help.

Here is a brief passage of hours in the life of a little girl who has such an ally against conservative influences, and who suddenly is left alone to do what she can to stay the special person she has started to be.

June Howard was born in Sapulpa, Oklahoma, and attended Oklahoma State University. She now lives in Chapel Hill. This is her first published work of fiction.

SHE LOVES ME, SHE LOVES ME NOT

by June Howard

Rain had turned on, gushed, and turned off like the spigot in the back yard. Daisy, a bit taller than most ten years olds,worked her bare feet deeper into the sand, clean and wet. Hot Southwestern sunshine glittered on water oozing up around her ankles from the cool depths of the country road. Golden shafts blinked through rain-studded leaves on the lone oak tree and flickered over her short, straight, yellow hair. Her overall strap crawled down her arm tickling, irksome as a ladybug. She shoved it up, brushed her jagged bangs aside, and decided there must not be any quicksand anywhere in the world. She had drilled all up and down the road in front of the house, even the ditches on each side, and it never went up past her ankles. That story was just another lie, she thought, that one about the man who barely stepped in it and sank down until it covered his head.

Daisy jerked her head up, then, to look past the narrow, craggy yard at the house; her eyes grew darker than just-plowed loam and rounder than disks on a harrow. "They're fussing about Grandma again," she thought. She could hear Papa and Mama yelling and knew they were stalking each other angrily through the four small rooms. Their fierce voices swarmed through the open door and buzzed around Daisy's ears ....

".... I bring it in by the damn spoonful and you shovel it out by the damn carload - - I didn't start this damn Depression!"

"Maybe there'd be more than a spoonful if you didn't drink it all up before you got here!"

"There you go again!"

"Yes, there I go again! You leave me here to mop up after your nasty old mother while you're uptown spending what little you make on yourself and the other drunks. Come in acting like the cock-of-the-walk - - and too drunk to go down to the other house to see if she's still alive ...'

Daisy pulled up on her foot, holding her arms out for balance. The hole sucked, squeezed, gurgled, and finally let go. She struggled, freeing her other foot, and started toward the clump of sumac bushes where her two younger sisters scuttled about, playing house. She

took a few rapid steps, then ran back and grabbed her jar from the puddle where she'd set it to keep cool. Her little green snake slid around the bottom of its glass cage, staring coldly at the underside of the lid. Stormy words still tumbled, raging, from the house.

" .... Don't that fine church of yours teach you to help others? Daisy's old enough to help some, ain't she?"

"Daisy's just a child. She hears too much of that old woman's dirty talk as it is! God knows how she'll turn out, watching her own grandma sneak whiskey all day -- And no church preaches that little children should clean up an old lady's tobacco spit ...."

Daisy sat for a while in the small clearing under the bushes and chewed on scratchy blades of wild grass as she watched her sisters. Ruthie, the middle one, had a way of making herself look smaller than usual when they were with grownups. She fluttered her dainty hands and walnut eyes, using her mother's talk and motions. Lots of times she would stop playing to find someone to tie the sash of her cotton print dress. Parents and teachers always touched and patted Ruthie as if they were shading her fair flesh from the sun or the wind. Mary, though she was five, still sucked her thumb and lisped, if she spoke at all. Her eyes were gray and sad; brown corkscrews of hair fell around her chubby face. Mary cried when anyone told her she would start to school next year.

Daisy stood up, brushed damp, caked sand from the seat of her overalls, and spit at a nearby rock.

"Come on, you guys, let's go over to the bluff and slide down the sewer pipe," she said.

Ruthie busily stirred a speckled mixture of twigs, seeds, and water in an old coffee can. Mary pushed her thumb between her teeth with one hand and spanked the saggy rump of a worn doll with the other.

"Huh uh," said Ruthie. Her amber curls danced as she shook her head. "This soup's almost ready for the babies."

"Huh uh," said Mary through her thumb.

"Good gosh, you kids never want to do anything that's fun," Daisy complained.

"Go play with Grandma; you're her pet," said Ruthie.

"Aw, come on, let's go to the bluff." Daisy seized Ruthie's arm.

"Stop it!" yelled Ruthie. "I'll tell Mama on you!" She shoved her older sister.

"Tattletale!" Daisy, infuriated, slapped Ruthie's ear.

"Ow, now I can't hear!" Ruthie began to wail. "I can't hear! You made me deaf! I can't hear! I can't...."

"You can, too!" Fright scudded across Daisy's face.

"I cannot!" screamed Ruthie. "I cannot!"

"You dumb snots!" Daisy whirled around, jerked Mary's thumb from her mouth, and scurried out of the bushes toward the garden.

Between the upright vines, Daisy stopped running; she gripped a bean pole for support, lifted her foot, and frowned at a cluster of sandburs clinging to her heel. The pole sagged under her weight. She hopped across a row and sat on a great striped watermelon bulging out of a patchy quilt of soft green leaves and gray dirt. She grimaced, sucking air through her clenched teeth, as she loosened the spines of each prickly sticker. After she jammed her heel into the dirt, curing it, she rolled up the legs of her overalls another lap and stepped up on the melon. Her toes splayed over its warm smoothness; she swayed to and fro, rocking the green and white globe in its shallow crater, and looked at Grandma's little house at the end of the bean rows.

Daisy wished all days were as much fun as that time they had moved the house and set it there for Grandma. Mama had angrily told Papa that there was not enough room in their house for one more person; so Papa and four men had gone in a truck to the other side of town. Daisy had been allowed to go along. They had put wheels under the white three room house, hitched it to the truck, and tugged it slowly through town and over the dirt road. She remembered sitting on the small back porch, swinging her legs off the edge, and waving at anyone lucky enough to view their parade. Part of the way, she had ridden inside, calling hello from an open front window. Daisy still felt sure that no other grandma had caused a house to move that far.

"Hi, Grandma."

The screen door slammed behind Daisy; its black curtain of houseflies rippled sluggishly. Like a faded daguerreotype, the thin, ancient women, fully

clothed, lay flattened against a rumpled malodorous feather tick on a high iron bed. The hem of her long black taffeta dress puckered around her small shoes of black papery leather, laced tightly with knotted shoestrings. A rope of dim glass beads wound twice around her wrinkled neck and disappeared in the dusty moire folded over her concave breast. She raised a bony hand, beckoned to Daisy and, leaning far over the bed, spat. For a moment, she watched the brown juice dilate on the worn linoleum without touching the clean newspapers Mama had spread on the floor. Then she fell back on two limp, soiled pillows and sighed like a marksman with another bulls-eye.

"Come on in, sweet patootie." Grandma's voice was faint and phlegmy. "Nobody ever comes to see old Grandma but little Daisy. What you got?" Five long, stained teeth appeared in the weathered face.

"I found a green one this morning." Daisy gave her the jar.

"Goddam, ain't he a slimy little devil?" A hairpin fell from skimpy white hair, piled haphazardly atop Grandma's head, and clinked on the metal jar lid. "Ee hee." Her laugh was a falsetto squeak. "He reminds me of that little song you sang the other day about 'the worms crawl over the dead man's mouth'." She handed the jar back to Daisy and pulled a pint whiskey bottle from between the pillow folds.

"When you gonna catch me one of them ugly horny toads?" Grandma said. Her eyes, the color of winter ice on the pond, gazed upward absently as she swallowed noicy gulps, then thumped the cork into the bottle's neck. "They go to sleep when you rub their heads."

"Grandma, do you like Mama?" Daisy perched like a Cherokee chief on a lump of the tick.

"I reckon your ma thinks I'm lazy," Grandma replied. She patted the girl's knee with her scrawny hand, the isinglass skin stretching over swollen veins that flowed from knuckles to wrist like blue rivers. "She don't know how old and tired a woman can get, traveling all that way in a covered wagon and still working like a man afterwards." Brown liquid trickled from her ruined mouth, staining the trail it took down her chin. "Your ma rode out here in a fine railroad train. She's got a gas stove in her kitchen." She shivered weakly.

"I used to get so Goddam cold." Grandma's voice

trembled. "Whooee, I'm tired." She bent over the edge of the bed, let a soggy gob of tobacco drop from her mouth, turned to speak to the girl, and did not see the joice hit the papers.

"Daisy, ee hee, did I ever show you how to get your hands warm at night when they ain't no fire?" Daisy started to tell her she had, but the old woman had already pulled her dress high enough to clasp both skinny hands together at her crotch. The little girl pushed her shoulders against the bedstead and shoved her own hands between her thighs, feeling the coarse blue denim that covered them.

"Grandma, I'm going to get up realy early in the morning and go over to the bluff before the sun comes up." A daddy longlegs slowly felt its way along the exposed end of a wooden slat. Daisy put it on her arm to watch it crawl over the blonde hairs near her elbow.

"I'll take two jars with me tomorrow and I won't even tell old Ruthie. I'll see if my treasure's still where I buried it, too." Daisy threw the gangly daddy longlegs to the floor. Then she looked up and saw that the old woman's head had fallen to one side; her eyes were closed and little snorts puffed from her slack lips.

"I'll show you what I find tomorrow," Daisy whispered. She scooted off the bed and slipped quietly out the door, leaving the flies dormant.

The next day Daisy ran all the way home from the bluff, each hand crooked around jars full of small squirmy reptiles. In one, a baby king snake and two green snakes braided themselves into a glossy rope; a knobby, mottled horned toad bounced in the other. Heat from the midmorning sun drew tiny bubbles of sweat from her flushed face as she raced through the garden, skipping here and there over sandbur patches and broadjumping over sprawling watermelon and cantaloupe vines.

She hopped up on the slanting porch and stopped suddenly. A chair propped the screen door open. A long black car crouched in the road, its two rear doors agape. She waited, panting for breath. Then she carefully set the jars down by the door, loosened the lids, leaving cracks for air, and went into the cluttered room. A low cot on shiny wheels stood next to Grandma's bed. The whitest sheet she'd ever seen covered its narrow mattress without a wrinkle. Two strange men whispered to each other near

the back door and Papa and Mama talked seriously at the foot of Grandma's bed. The old woman lay straight, not moving, silent; her crinkly shoes touched each other and pointed to the ceiling. Her old black dress looked empty, like a nightgown waiting for somebody to put it on. Silver coins stared out of her skeletal face where her eyes usually squinted and blinked. No one turned to look at Daisy or spoke to her. She stood motionless for a while, the color fading from her round moist face. Then she walked slowly out through the door.

A tear scratched at her eye, bothering her, and she started to run. She didn't see the lively glass jars in time to keep her foot from striking them. They rolled away from her, not breaking, and the lids clattered in circles on the rough boards. Through unspilled tears, she saw three blurs of snakes slithering off the porch in different directions; Grandma's horned toad winked vacantly and lurched away among the roots of a morning glory vine.

"Guess I'll just let them go," she thought. She squeezed her eyelids and two streams of salty water cut through the film of dust on her cheeks. Mama wouldn't let them in the house, anyway, not even in jars. Ruthie and Mary were scared of just little caterpillars; at least they acted like they were. And Papa didn't care either way. She still wanted to tell Grandma about the rattler she'd almost stepped on.

The sun-dried sand in the garden floated, like dirty talcum powder, through Daisy's toes as she wandered along a crooked furrow.

Ruthie stopped wrapping her limp doll in a ragged towel when she saw Daisy coming through the bushes. Mary, her thumb wet with saliva, rolled her large eyes to look at her oldest sister.

"Grandma's dead, she's dead, and you didn't know it." Ruthie almost sang the words.

"I knew it, silly." Daisy looked over her shoulder. The big dark car vanished over the knoll beyond Grandma's house. Drapes of glinting dust drew together in the road behind it. Daisy wondered if her Grandma's cold hands were trying to get warm.

"You can't be Grandma's pet now," Ruthie said guardedly. She glanced quickly at Daisy, rubbing her ear.

Daisy walked around her to the old coffee can centered on a board that rested on two rocks.

"What kind of soup are you making?" she asked.

"Navy bean soup," Ruthie replied skeptically.

"Well, dummy, don't put leaves in it, then." Daisy pulled a handful of dripping leaves from the can.

"I know what," Ruthie said, "Let's play house."

"Okay." Daisy's voice climbed higher. "But I'll be the mother."

"I thought you didn't like to play house." Ruthie said.

"Goofy, couldn't you tell I was just kiddin' about that?" Daisy said. Her big toe groped around in a mound of cool sand where she'd found an earthworm a couple of days ago.

THEY ONLY FADE AWAY

Maybe both sides were right in the Civil War, and maybe both sides won and lost it. A confused, loud Centennial has dulled appetietes, North and South, for the talk and memory of it. But it was America's tragedy, it still is, and nobody will ever truly forget it.

Evocation of times, emotions and quarrels of a long lifetime ago are never easy, even for one who was there at the time. The author here was a long time before getting born when Uncle Dave Bridgeport and Albert Gibson feathered into each other to settle old war issues, and then stopped to look at each other and wonder.

Hobart T. Steele, Jr., was born in Burlington, North Carolina, attended the University of North Carolina, and works out of his home town as a salesman. This is his first published work of fiction.

THEY ONLY FADE AWAY

by Hobart T. Steele, Jr.

"Robert E. Lee was a traitor!"

Uncle Dave Bridgeport waited outside Freeman's Apothecary Shop for lightning to strike down from high heaven. When it didn't, he tore that door open and raged in. Albert Gibson stood among half a dozen others with a book in his hand. He was everything Uncle Dave hated. That redfaced, chubby, full-blooded transplanted Yankee even supported Bill Redmond for the General Assembly.

Ever since he'd sore-footed home from Appomattox forty-one years ago last April, fury had ridden Uncle Dave's splay shoulders. When he saw Gibson, that fury billowed up like a thundercloud before a gulleywashing rainstorm. Wrinkling up his forehead and bristling his white beard, Uncle Dave glared at Gibson. Gibson glared back. "You goddam carpetbagger!" Uncle Dave roared, and he lunged at the plump little Yankee. "You low-down..."

Judge Ambrose Wilson and Arnold Baer, the pharmacist, grabbed Uncle Dave and wrestled him back. "He was just readin' out of a new book, Dave," panted the lanky judge. "And Mr. Gibson ain't no carpetbagger, he was in the yankee army. Ain't been any carpetbaggers here since 1872."

"No carpetbags, either," scolded Baer, clinging to Uncle Dave's arm.

"All of 'em's carpetbaggers to me," Uncle Dave grunted, smacking a fist into his open palm. "Damn if I see how in hell you can stand him, Ambrose, I can't." He turned to Gibson. "You common, filthy, puke, rearing back so swell in that claw-hammer coat with that meet-me-in-Heaven look on your face, supporting Bill Redmond for the Assembly."

"Calm yourself down, Uncle Dave," implored the Judge. "Believe me, he didn't mean any harm."

Baer led Albert Gibson out the door. Simmering down, Uncle Dave turned his anger from the Yankee to that book. "Wonder where that bookwriter lives," he grumbled. "I'd purely love to get ahold of him."

"Well, don't get so het up over Albert Gibson--just

because it's election day," the judge begged. "You can't whoup everybody who don't vote like you do."

"Knew that ass would be a trouble-maker the minute he came to town," Dave gritted out.

"Now you look here, Dave," Judge Wilson scolded. "Albert don't even act like a Yankee Soldier anymore. He's a respectable printer here. Been so nigh on to thirty years." The narrow lapels of the judge's low-cut vest rose and fell earnestly. "Got a fine family and gives to the church and all."

"Maybe," Dave snorted, "but I just never did trust him." He leaned against the soda foundatin. "You know he's supportin' Bill Redmond for the Assembly. Hell, Bill Redmond married one of those women from up New Jersey. You better watch him. I say you damn well better."

Arnold Baer walked back to a shelf. Pushing his gold-framed spectacles high on his brow, he examined the labels carefully. He took a bottle from the shelf and opened it. "Here, Dave, swallow this," he said, handing a capsule to Uncle Dave. "It'll help calm you down." Baer opened a bottle of Sarsaparilla and set it on the marble counter.

Dave washed the capsule down with an audible gulp. Setting the half-empty bottle on the counter, he stretched his six-foot frame, and started for the door. He looked at the election posters in the shop's window-pictures of this candidate and that. Some were blue with swirly type proclaiming the merits of one man. Some were in bright red and orange for another. The posters with Jim Robinson's picture were yellow with a multi-colored border. Black type proclaimed him "The People's Candidate for State House of Representatives."

"That he is," though Uncle Dave. "That he is." Past the Sanitary Cafe he strolled. It was almost full. Men were drinking coffee and playing checkers. All were apparently in deep debate about the election. Uncle Dave put a match to his pipe as he sauntered along thoughtfully. Little clouds of dust rose behind each step he took. Turning the corner he heard a familiar voice lambasting Jim Robinson. Through the open door to Broadnax Billiards, he saw Albert Gibson. Uncle Dave's anger welled up ominously.

"What the hell did you say?" Uncle Dave demanded.

"I said Jim Robinson is a dirty, two-faced son-of-

a-buck who talks out of both sides of his mouth at the same time," Gibson repeated. "Now, Bill Redmond's a statesman. Why, he "

That did it. That really did it. "You pussle-gutted, carpet-baggin' little" and Uncle Dave was straddle of Gibson. Riding him to the floor, Dave was trying to make a collar button of his nose.

"Ooooh!" Gibson cried, unable to get in a swing as Uncle Dave slashed away with his one good hand.

"If it wasn't for another damnyankee's rifle, I'd smack hell out of you with both fists," Uncle Dave roared.

"Damned ol' fool!" someone exclaimed behind Uncle Dave.

"Two damned ol' fools, if you ask me," the barkeep said, polishing glasses. "Both of 'em orta be settin' in a rockin' chair--'stead of raisin' hell at one another on election day."

Out the billiard parlor and onto the dirt street they wallowed. Grappling, Uncle Dave cursed Gibson and cursed Bill Redmond. He cursed their ancestry. He even suggested their eventual destination in the hereafter. A great cloud of red dust obscured the combatants.

A crowd gathered around them, cheering both fighters. Now Uncle Dave was on top. Rolling over, Gibson gained the upper hand. Both threw clumsy punches and inspired profanity. Uncle Dave's white beard was turning a rusty tan from the dry clay. Back on their feet, both old men stood and panted obscenities at each other. Each cursed the other's candidate for the Assembly.

"Give him hell, Uncle Dave!" The voice came from an open window in the hotel next door.

"Hey, Albert!" Another voice called from the same window. "Give that ol' bearded coot what for!"

Looking up, Uncle Dave saw Jim Robinson's thin, bearded face smiling down. He was holding a glass in his hand. Another man poured into it from a bottle. "Hey there, Jim," Uncle Dave wheezed. "I'm gonna win this here scrap for ya. And you're goin' to win that there election for me, ain't ya?"

"Hope so, Dave," Robinson replied. "When you get through c'mon up and have a drink with us." He gestured toward the door.

"I'd relish that," Dave said quickly. "Who ya

drinkin' with?"

"Why, Bill Redmond!" Robinson called out. "One of us is a-goin' to the state capitol after tonight!"

Uncle Dave's jaw dropped. He felt as if his very life's blood were draining out of him, like molasses out of a broken-slatted barrel. He tried to talk but the words stuck in his throat. Not since forty-one years ago last April had he felt so gone inside. The South had lost. Dave didn't realize how much was lost until this moment.

"Wuh, wuh, what in the name of everything that's pure and holy" he began. "Jim Robinson! You mean while I was out here fightin' in the dirt, gettin' myself 'most killed, you two was a-drinkin' liquor together?"

"Sure, the votin's over and we're waitin' for the results," Robinson said happily. "No tellin' which of us will win. And the loser might need a little favor now and then."

"That's a hell of a note." Uncle Dave moaned to himself. "A hell of a note," he turned toward the hotel. "Hey, Jim!" he screamed at the open window. "Both you bastards go straight to the devil!"

"Yeah! You, too, Bill!" Gibson shouted. "Both of you go to hell on a handcar!"

Uncle Dave wished he could sit down with his elbows on his knees and rest his whiskered face in his hands. He looked at the trickle of blood from Gibson's banged nose. And he saw Gibson's face turning from rosy red to the color of the morning milk.

"Well, never thought I'd live to see the day . . ." Gibson said half aloud.

Uncle Dave and Gibson looked at each other blankly. Both were still furious but not with each other. Not anymore. Neither could think of just what to say. They just stared at each other.

"Never would have thought it of 'em," murmured Uncle Dave.

"Me neither," whined Gibson.

They looked at each other another long, slow moment.

"Say, Yank," said Uncle Dave suddenly, "how 'bout you goin' to the house with me?"

Gibson stared, then drew back a pace. "What for?"

"I was just thinkin'," said Uncle Dave, slowly. "I was thinkin' we might could open a bottle of our own."

Gibson looked deep into Uncle Dave's pale eyes.

"Why not?" Uncle Dave urged.

"Sure," said Gibson, finally. "Why not."

Without shaking hands they fell in side by side. The two battle-weary old soldiers shuffled away together, each dragging step by step in time with the other.

Behind them the street still hung heavy with dust. The first edge of a new moon flicked haloed light at their heels. Billiard balls kissed each other again.

Old soldiers never die. . .

Selections from three novels in progress

THE MYSTERY OF DARK SKY

FORBID HIM NOT

HALF A LOAF

The struggle of horse and rider is from the first chapter of Mystery of Dark Sky, planned as an adventure novel for junior high school readers. Gay Holland was born in Urbana, Illinois, and has lived in the west. She is the wife of a graduate student at Duke University in Durham, North Carolina. Several of her short stories have appeared in church-sponsored publications.

Forbid Him Not deals with a young pastor's efforts to be the spiritual leader his congregation wants him to be, and his inquiry into the nature of life's reality for a minister who is also a man, full-blooded and sometimes angry. The excerpt here characterizes a roughcast farmer of the community. David H. Moylan grew up in South Carolina, graduated from Davidson College, and has sold mystery stories to national magazines. He is pastor of the Ashpole Presbyterian Church at Rowland, North Carolina.

The selection from Half a Loaf deals with a woman successful in her town's social life, the object of envious admiration, but torn by secret feelings of guilt because she is in love with her brother-in-law. Mena F. Webb was born in Atlanta, attended Duke University and the University of North Carolina. She lives in Durham, North Carolina, where her husband is executive editor of the Durham Herald and Sun. Her story Childish Things appeared in Writers by Moonlight: II.

from

THE MYSTERY OF DARK SKY

by Gay W. Holland

As Tony released his hold and stepped back to the corral rails, Sky posed like a statue, head high, eyes rolling. He swivelled his neck to look behind him, searching for Madge. But all he found was her feet in the stirrup, and he swung his head back. Stepping briskly forward, Sky realized that the weight on his back came, too, and he halted. His ears turned back, listening. All was silent. Sky was confused.

Madge was confused too. She had expected Sky to buck immediately. When he didn't, she sat in motionless disbelief on his back. Then she spoke to him, but it was too late.

Dark Sky threw his head down between his legs, yanking the reins through Madge's fingers, and kicked high in the air. Barely managing to save the reins, Madge sailed up with the colt and tried to follow his action with her body---tried to outguess him. She gripped the saddle horn, determined to stick as long as possible. The blue roan colt surged forward, then pitched sideways. A flash of amazement passed through Madge. She hadn't thought she could ride him this long. But she knew he was only getting started.

Dark Sky gathered himself low to the ground and vaulted high into the air. Plunging down, he lurched to the left and the smooth leather of the saddle horn burned Madge's hand and she bit her tongue. Her neck felt floppy and loose as her head snapped back and forth in rhythm with Dark Sky's bucks. More than once she thought she would fall, but came down hard against the saddle.

The taste of blood burned her mouth. She wanted to jump off, but made herself stay and fight. Dark Sky's hooves flashed in the sunlight as he bounded forward only to twist to the right and whirl in a tight circle. His legs darted in and out, and he snorted and squealed with each effort. Finally he rose high and seemed to hesitate, suspended, then dropped fast, leaping forward

in the same quick movement.

This time the saddle horn wrenched from Madge's hand and both feet flew from the stirrups. Throwing herself clear, she rolled as she hit the ground. Dirt filled her eyes and nose. As she sat up, she coughed and shook her dark hair.

Tony ran to her and helped her to the fence. "Whew! That was a real ride!" On the other side of the corral, Dark Sky trembled, snorted, and tossed his head.

"I'm ready to try again," said Madge, brushing the dust from her pony tail.

"Hold on!" exclaimed Tony. "Rest first. Sky needs time to settle down anyway. And so do you." His voice was low and gentle as he glanced at Madge's dust-streaked face.

"I do feel slightly bruised." Madge laughed. "But ready for more," she added more seriously. "I have to ride him today. When school starts next week, I don't want a black eye and a broken arm."

"Kind of surprised yourself just now, didn't you?" asked Tony, smiling. "You didn't think you'd stay that long."

"I thought I'd go off on the first buck," Madge admitted. The sun slipped lower, and she watched it glitter through the tall pines and fall into the hidden corral in small patches of light. "Time to try again." She brushed her faded jeans.

"Talk some to him. It'll help," Tony said. He soothed Dark Sky and led him back. Again Dark Sky didn't move a muscle while Madge mounted. Her tongue hurt, but she knew it wasn't bitten badly. It had stopped bleeding.

Madge kept a tight grip on the reins. If she held up his head, he couldn't buck his hardest. Dark Sky's body shivered beneath her--the shiver starting in his neck and running back to his tail. Madge murmured low nonsensical words to him. He danced crookedly, lifting his feet high and placing them carefully. Tossing his head, he pulled at the taut reins. Then suddenly he exploded, springing and twisting. The immobile muscles all moved into action at once, and the result was a mammoth burst of energy. On the first leap, Madge's bruisied legs ached. She knew this try would be short. Her arms protested as she jerked back on the reins. Dark

Sky jumped once more, and Madge fell heavily. She hit the ground hard, feeling her breath rush out.

Dark Sky's legs flashed above her, and she pushed away hard. He trotted into the corner and watched her with wary eyes. His mouth foamed. Sweat rolled down his neck and dripped to the ground, and flanks and stomach were black with moisture and dust.

Tony helped her up. "That fall was worse. You hit harder."

"Uh-huh." Madge didn't want to talk. She wanted to get back on the colt. She could be just as stubborn as Dark Sky.

from

FORBID HIM NOT

by David H. Moylan

Rome Jeridoe heard the light footfall on the steps and knew that it was Hunt. Maybe it was the Indian blood in him but Hunt had a step like a cat's. "What you got on your mind?" Jeridoe rumbled without turning his head.

"Those folks croppin' on the Ransom place." The words came out in a slow, reluctant cadence, like the dripping of a leaky faucet.

Jeridoe rolled his head toward the lean figure. Hunt reminded him of a poker, straight and thin as one, with a hint of ashy grayness worked into his parchment skin. His eyes and nose were like a hawk's. "Trouble?" Jeridoe asked.

"Ain't workin' it fit."

Jeridoe spat over the rail. "Tell Ned to cut off their credit at the store 'til they get it to suit you."

Hunt stood silent, unblinking, for a moment. "Might leave."

"Might." Jeridoe let his eyes wander back to the cows grazing under the trees. After a bit he added, "Reckon we could gather it in if they've a mind to walk off and leave what they've planted and worked." He spat again and glanced back at Hunt.

Hunt's lips thinned; it was as near as he ever got to smiling, and he nodded, turning away without a word.

Good man, that Hunt. He'd been with Jeridoe for nearly thirty years and the understanding between them was as deep as it was wordless. Couple more like him and I'd be fixed. His thoughts nudged each other toward his family, unearthing the old angry disappointment. Little Benjy, the baby, dead. Sally, his only daughter, ruined and run off before she was full eighteen. The boys still here. Here, all right, living in the house, living off his sweat, fixing to get everything one day - and that day not too far off.

Joe-Bill, lazier'n hell and in love with a bottle. Let the gin run itself most of the time. And Ned, stewing there in the store, chewing his fingernails, fretting

over those damn books. Never has figured the connection between dirty dollar bills and them little rows of figures. He'd let a hundred dollars worth of trade walk in and out again while he chased a stray dime that's already been spent.

And the gals they married. That psalm-singing Pecky of Joe Bill's with them two big-eyed little girls. You think I was all set to eat 'em. Could've had more and a boy maybe if she hadn't got her tubes all tied off. Joe-Bill ain't too lazy for that, at least.

And Ned, like the damn fool he is, marrying a big bottomed huzzy with her four freckled faced hellions. Jeridoe thought about Flora lounging around in the house, wearing that bed quilt kimono like she always did and it made him mad. Six chaps in the house and four of them not even my own blood. Two of them so scary they won't even come near me and four of 'em so mean I have to swing my stick at 'em to make 'em shut up.

He looked out at Nero the bull; he let his eyes run over the proved body, the ponderous potentcy. It gave him a sick sad feeling inside. It didn't help either to know that Pecky and Aggie were all the time whispering about how horrible nasty it was to have Nero out in front of the house. He sighed and heard the wheeze of the air through his nose. One day soon, real soon, it would all be theirs to squabble over and fritter away but 'til then it was his and they could go to hell. Nero wasn't going nowhere but right where he was. Jeridoe shifted his worn down quid decisively but the sadness hung on. Soon, soon, soon. No blood grandsons. Place'll change; might even get away from 'em. He looked up to see that the angle of the sun had shifted. It was almost noon; the shadows of the fence posts were hiding. He thought about dinner but wasn't hungry; he just wished that there could've been something that he could be sure of.

from

HALF A LOAF

by Mena F. Webb

Pulling her nightgown from her shoulders she let it fall to the floor, then stepped out of the little puddle of silk. Her long legs were smoothly rounded at calf and thigh, her stomach still flat; but the flesh around her narrow waist had softened, the ripe full breasts were beginning to lose some of their firmness.

I'm forty, she thought. I'm getting old.

There were faint, fine lines around her wide mouth and at the outer corners of her eyes, but her skin was clear, with an olive tint, and her dark hair, thick and shiny and stitched with gray at the temples, hung in loose waves about her face. Not an unusual face, except for the strange, light eyes---pale green, fringed with black, and in their depths tiny flecks of yellow. Cat eyes, Mama had called them.

Looking down at her naked body she though, rather grimly, No matter what I am inside the outside of me has held up pretty well so far.

She reached into one of the drawers beneath the marble topped counter around the basin, took out a plastic cap and pulled it over her hair, pushing the dark curling ends up under the elastic band. Then she opened the glass door to the shower, turned on the faucets, and adjusted them until the water was the right warmth. It gushed from the nozzle, a good comforting sound, and she stepped inside, closing the door. She turned her back to the fine, steaming spray. It was hot, soothing, and she tried not to think, to just stand there and feel it cascading over her body as she soaped herself.

But the letter from Horace, with all its glowing phrases, kept coming back to her mind. Service far beyond the call of duty; unflagging efforts to improve the cultural life of our city; valuable time so freely given; unanimous choice of the committee; one woman in Patterson worthy of this honor. All of it kept coming back.

If Horace had written those things six months ago--even four months ago, before Christmas---she might have been pleased, might have thought, with something like

amusement, Well, why not?

But four months ago David had come, as he always did at Christmas.

What would Horace Barber say if he knew the truth? That Laird Gilliam, model wife, model mother, model citizen---all the things his letter had called her---had loved another man for nearly all the years of her married life and that the man was David Gilliam, her husband's brother?

The water flowed over her, its hiss like a many-throated voice of contempt.

She turned it off abruptly and stepped out into the steamy warmth of the bathroom, reached for a towel and began to dry herself.

David, she thought, and her throat tightened. I tried, and so did you. But nobody would believe that. Everybody would believe only the worst.

She hung up the towel and put on her underclothes, then went into the bedroom. Opening the door to her closet she saw, back in the corner, the dress she had worn on Christmas night. Red velvet, and soft to the touch, like a cat's nose. She took another one, blue silk, from its hanger and shut the door quickly, but she could not shut out memory. It came back with a rush, and she saw again the three of them, she and David and Buck, coming home from the Christmas dance at the club.

David driving, and she beside him, her gloved hands clenched in her lap, her eyes straight ahead on the road that was powdered with new snow. And in the back seat was Buck, sprawled across its width, singing drunkenly, "God res' you merry gennulmen----"

It had been hard to get Buck out of the car and into the house once they were home.

"Come on, boy, take it easy," David had said, but Buck's feet kept slipping in the snow, his big body kept bumping against the two of them standing on either side, holding him up.

"Perf'ly all right," he had insisted. "Have no fear, li'l children, have no fear. Ole Buck'll make it, yessiree,"

Breathing deeply through his nose, he had let them help him in; but once inside he had shoved them away, grinning, his broad face flushed from whiskey, his blue eyes glazed.

"Let David go up with you," she had begged, but he

had wagged his head back and forth, then hiccoughed loudly.

"Nobody ever put ole Buck to bed yet. Ain't gonna do it now," he had said, and like a man on a tightrope had headed for the stairs. She and David had watched silently while he staggered upward, swaying like an elephant, one hand gripping the bannister, the other held out for balance.

"God res' you merry gennulmen," he had begun again as he reached the top. Turning with a shrug of resignation to David, she had started to say, I'll see about the lights.

But the words were never said. The look on David's face had stifled them, a look she had dreamed of, had never hoped to see. A kind of yearning hunger, and in his eyes a question that she felt her own eyes answer before she could stop them. In the brief second it took to draw in one breath her heart had seemed to burst silently within her, and they had moved in unison, their arms reaching for each other. As they kissed, she heard the slam of a door upstairs and then the heavy sound of Buck's body falling on the bed.

So the letter had come too late. She might have agreed to be Patterson's Woman of the Year had she been guilty only of trying to escape an empty, meaningless existence. People did that every day, and called it sublimation.

But there was no other word for adultery.